THE OFFICIAL MONTHLY MAGAZINE - JANUARY 1996

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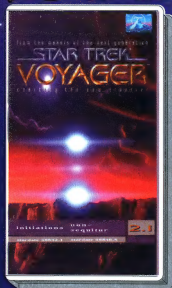

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STH 003

Make It So

"Mankind has no need for gods. We find the One quite adequate."

– *Kirk*, Who Mourns for Adonais

Chain Of Command

Editor
John Freeman

Art Editor
Chris Teather

Publishing Assistant
Darryl Curtis

Contributors this issue
Lou Anders
Paul Christopher
Stuart Clark
Andrew Darling
Sam de la Rosa
Michael Jan Friedman
Mat Irvine
Andrew Lane
Dan Madsen
Joe Nazzaro
Larry Nemecek
Gary Russell
Ken Save
Kevin Stevens

Special thanks to
Rick Berman
William Campbell
Peter David
Harlan Ellison
Lolita Fatjo
Jonathan Frakes
Tim Gaskill
Bob Gillan
Karen Halloran
John de Lancie
Harry Lang
Janet Nemecek
Thom Parham
Matthew Parker
Michael Piller
Tina Pilter

Sales Manager
David Orme

Operations Director
Leigh Baulch

Publisher
Nick Landau

Advertising
Tim La Haye
Tel: 0171 278 3686 (ext. 106)

Distribution
Comag
Tel: 01895 444055

Account Executive
Richard Kingerlee

Subscriptions
Tel: 01536 763631

I don't know about not having any need for gods - personally, I must admit that faced by the prospect of finding somewhere to live, a few gods would come in handy! Perhaps editors should be imbued with godlike powers. I certainly can't help wishing I was Q and could just snap my fingers and hey presto, everything is done. Don't we all? Omnipotence certainly has its advantages. But it also has its drawbacks, as we discover in this issue, as we delve into the archives of the many *Star Trek* characters and drag up a few omnipotent beings who have popped up during the show's many and vast voyages. Of course the most illustrious and best loved superbeing of them all is Q, that enigmatic entity who enjoyed so much playing with Captain Picard in *Star Trek: The Next Generation*. John de Lancie, the renowned actor behind Q, talks to us this issue about his many exploits. There have been many other superbeings in *Star Trek*, including Trelane, played by William Campbell, who pops in this issue to give us the low down on his appearance in *The Squire of Gothos*. Our cover-featured artist, Jonathan Frakes, featured this issue, has had his time as a superbeing. Despite this being short-lived, you can't help but wonder if, in some alternate *Star Trek* universe, he never discarded the power granted him by Q... Perhaps these *Star Trek* superbeings can shed some light on the real pitfalls of godhood. Sitting here, surrounded by boxes, with the dogs wondering just what is going on, I can't see many right now... ■

John Freeman, Editor

Code Of Honour

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The Best of All Worlds

IN BRIEF...

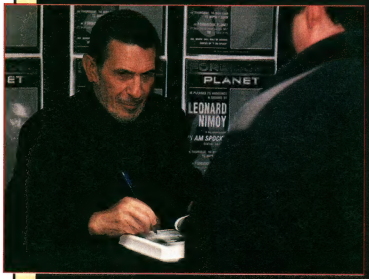
TRANSMISSION NEWS

● *Sky One have confirmed that* **Star Trek: The Next Generation** *will continue every week day on the satellite and cable channel until June 1996. The show continues to do well in the ratings, as does* **Star Trek: Voyager**, *in the station's Top Ten most viewed shows. Sky now have four million subscribers nation-wide.*

The BBC confirmed that both **ST:TNG** *and* **ST:DS9** *will be continuing into the New Year at press time, although their final schedules are decidedly much later than both Sky and terrestrial channels such as Channel 4. The future for* **Star Trek: The Original Series**, *being shown in a Sunday morning slot until Christmas, was in some doubt. Perhaps a letter writing campaign is in order – write to BBC TV Centre, Wood Lane, London W12 and tell them we sent you...*

AGREEMENT REACHED

● *James Doohan, Nichelle Nichols, George Takei, and Walter Koenig settled a two-year disagreement with* **Paramount Pictures** *recently, enabling the actors' appearance at the opening of a* **Star Trek** *theme park in the US next year. Terms were not revealed, but the actors' attorney called the settlement 'amicable'.*



SPOCK MANIA!

Leonard Nimoy's visit to Britain in November to publicise his latest autobiography, *I Am Spock*, was greeted with a blaze of publicity almost unparalleled in the history of *Star Trek* actor's tours in the UK, outside of film promotion periods. National television and radio plus newspapers such as *Today* interviewed the *Star Trek: The Original Series* legend, who, despite losing his voice halfway through his tour, proved a huge draw at signings around the country. These included the *Star Trek* exhibition at London's *Science Museum* and *Forbidden Planet* in New Oxford Street.

Nearly one thousand *Star Trek* fans queued twice around the block to get copies of *I Am Spock* signed by the star, who completed the job in one and a half hours of frenetic autographing. Said Assistant Manager Richard Holliss: "I've never seen anything like it."

Nimoy told interviewers he would consider returning to *Star Trek* "if the right opportunity came along" and was more than prepared to step in to defend the fans from the media's continued stereotyping of fans as peculiarly obsessive. Talking in the *Today* newspaper, Nimoy clearly felt the influence of the show was underestimated by the media. Some people may take things too far, he felt, but "Hardly a day goes by when someone quite well adjusted doesn't say to me that *Star Trek* has changed their life... They say 'I'm a teacher because of Star Trek, I'm a scientist because of Star Trek', whatever. It's the world that the show represents which people are inspired by. Although it isn't real, the people making the show obviously had the same ideals."

Despite the star's hectic schedule, we have managed to secure an exclusive interview with Nimoy for an upcoming issue of *Star Trek Monthly* devoted entirely to Spock and his on screen family and adventures. ■

Star Trek: The Exhibition *Feature, Page 10;* **I Am Spock** *review, Page 56*

KIRK'S BACK!

Watch out for William Shatner's next *Star Trek* novel, *The Return*, which focuses on the revival of the actor's alter-ego after his death on Veridian III in *Star Trek Generations*. The story sees Kirk resurrected by alien science to battle the Borg, alongside Riker, Spock, Data and others. The novel is due for release in hardback in April from *Simon & Schuster*, priced at £9.99. An audio version will be released simultaneously. ■

ROUND-UP OF THIS MONTH'S STAR TREK NEWS

NEW *STAR TREK* MODEL KITS ANNOUNCED

Mat Irvine reports on the exciting new ranges planned for 1996...

The *American National Model and Hobby Show*, held at the Rosemont Center near Chicago, is the first of the international model exhibitions that showcases new arrivals for the upcoming year. *Monogram* announced model craft from *Star Trek: Voyager* last year but since that show the shape of the *U.S.S. Voyager* has been revealed, plus kits of the Maquis and Kazon ships. The *U.S.S. Voyager* was actually released at the same time as this year's show, and *Monogram* announced they would be producing two other versions of the same three ships. One would be a 'mini' set, perhaps mimicking the three similar *AMT* sets of various *Star Trek* craft, (although it remains to be seen whether the three craft will all be to the same scale since, on screen, the ships are a very different size). *Monogram* will also be producing 'mini mini' versions of all three craft, in individual packaging.

The majority of *Star Trek* kits are still being released under the *AMT* label, the name now owned by *ERTL* since 1983. They're producing a cutaway model of the original television *U.S.S. Enterprise* to 1:500 scale. A new kit entitled Legendary Space Encounter, with the *U.S.S. Enterprise NCC-1701* and two Klingon vessels, initially looked like the versions supplied with the first *AMT* brand of 'mini' kit - of the *U.S.S. Enterprise*; Klingon Vessel and Romulan Bird-of-Prey. However, these are slightly larger, newly tooled models, with a diorama background and synthesised sounds. Also due for release are the *U.S.S. Defiant* and the *U.S.S. Enterprise NCC-1701-B*, announced last year.

No new figures from *Star Trek* were announced, but due for 1996 from *GEOmetric* will be Dr Beverly Crusher and Ambassador Spock. ■

Photo courtesy of Fred Anderson/Retail Week

SCI-FI CHANNEL LAUNCHES

The Sci-Fi Channel launched in Britain in November - a cable television creation already established in the US by a partnership of *Viacom* and *MCA*, parents of *Paramount Pictures* and *Universal* respectively. The launch at London's Waterloo Station included an appearance by George Takei and James Doohan, alongside former *Doctor Who* star Jon Pertwee. The station will be showing *Star Trek* films in addition to its other SF television fare, but has not yet acquired any rights to show *Star Trek* television shows in the UK. ■

STAR TREK IN CYBERSPACE

This month, more news on the *Paramount Pictures*/Microsoft Network agreement to launch authorised *Star Trek* on-line sites in January. The exclusive agreement will create three sites – *Star Trek, Entertainment Tonight* (a US television show, now in its 15th season) and a third yet to be determined.

The *Star Trek* sites will have links with the award-winning *Paramount* Web site (featured on page 14) and offer news and information on all *Star Trek* incarnations. "We're pleased to be working with Microsoft on a venture that will benefit all the fans who have made *Star Trek* and *Entertainment Tonight* world-wide successes," commented Richard D. Lindheim, Executive Vice President of the Paramount Television Group. "By working with an industry leader that shares our vision for great on-line entertainment, we intend to provide a compelling original multi-media content that will appeal to fans. Because MSN is available around the world, we expect the new sites to be extremely popular for new and old fans alike."

Paramount Digital Entertainment (PDE) will build the new *Star Trek* site which will feature on-line chat sessions between subscribers and *Star Trek* stars; Starfleet Academy, where fans can earn rank and access to exclusive content areas; forums within which *Star Trek* fans can gather and interact; plus historical information on *Star Trek* episodes, characters, actors, aliens, technology and other material, as well as advance information on television shows, films and books. Both PDE and MSN are exploring future possibilities that include 3D navigable spaces, on-line multi-player gaming, full-motion video clips, animation, live interviews and on-line shopping.

All in all the project sounds as ambitious as the *Star Trek: Voyager* web site, which has been a resounding success. *STM* will keep an electronic eye on developments as they happen! ■

Official electronic *Star Trek* information can currently be found on the Worldwide Web at http://voyager.paramount.com. A feature on the site appears on Page 14

NEW VIDEOS

● *Video releases are thin on the ground in January as of press time, but if you're new to* **Star Trek** *be sure to pick up the 30th Anniversary Boxed Set, a sort of* **Star Trek** *'Trial Pack', released 2 January. The package features all four pilot episodes from all four series, including* **ST:VOY***'s pilot,* **Caretaker***, and is priced at £24.99.* **CIC Video***'s regular* **ST:DS9** *and* **ST:VOY** *releases resume at the end of February with* **The Way of the Warrior***, the* **ST:DS9** *season four opener, and the first two episodes recorded specifically for* **ST:VOY***'s second season -* **Non Sequitur** *and* **Twisted.**

CUT SCENES

● *Both the rental and retail versions of the* **Star Trek Generations** *video are missing one of the final scenes of the cinema release, spotted by* **STM** *reader Andrew Henson. In the cinema version, members of the* **U.S.S. Enterprise NCC-1701-D** *are seen to 'die' when Soran destroys the nearby star in order to access the Nexus. The scene has been edited in the video release but* **CIC Video** *were unavailable for comment at press time. We'll update you on this next issue. Meanwhile, it appears the BBC have trimmed parts of* **ST:TNG** *in order to make it suitable for the 6pm transmission. "It doesn't happen very often," said a BBC spokesperson, after a late scene in* **Lessons** *was edited. "Generally, things are left alone but it has to be suitable for the slot." One wonders what they'll make of* **ST:VOY***'s* **Phage** *when it comes up for transmission, then...*

SCRIPT WRITERS' TIPS ON OFFER

● *Prospective* **Star Trek** *writers take note:* **ST:VOY** *Executive Producer Michael Piller is profiled in the* ➔

Fall 1995 issue of the US periodical **Creative Screenwriting** *- a great interview for both fans and writers. They also have some comments on the* **Star Trek: Voyager** *pilot script, offering an insight into how television scripts are formatted. This special television issue also includes interviews with Chris Carter and Howard Gordon of* **The X-Files** *and script reviews for the series* **Seinfeld, NYPD Blue, Picket Fences** *and* **Roseanne.**

The title is hard to find in the UK, and also quite expensive ($8.50 US/$10.50 CAN) but it could be worth it if you are interested in writing for any of these shows. If you can't find it or order it through your local **W H Smith,** *you can write to* **Creative Screenwriting,** *816 E Street NE, Suite 201, Washington, D.C. 20002.*

Another US title to look out for, which does get better British distribution and is available through **Forbidden Planet,** *is the Fall issue of* **Omni,** *which carries a fascinating feature on Science in* **Star Trek,** *including interviews with Andre Bormanis, science adviser for* **Star Trek: Deep Space Nine** *and* **Star Trek: Voyager,** *plus the show's designers such as Michael Okuda and Rick Sternbach. For further information on* **Omni,** *Internet-linked computer owners can catch their Web site at http://www.omni-imag.com.*

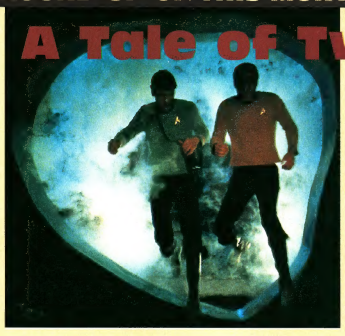
OMNIPEDIA

SALES ROCKET

● *The* **Star Trek Omnipedia,** *greeted with warm praise in the trade computer press, has sold very well since its release earlier this year, according to* **Simon & Schuster.** *Readers who have purchased the item should register using the cards enclosed with US addresses for updates; there is as* ➔

ROUND-UP OF THIS MONTH'S STAR TREK NEWS

A Tale of Two Cities



Launching his new edition of the script for *Star Trek: The Original Series*, best-known and award-winning story writer Harlan Ellison talks to *Star Trek Monthly* about the original *The City on the Edge of Forever*.

The story is *The City on the Edge of Forever* by Harlan Ellison, consistently voted the number one classic *Star Trek* episode of all time in fan polls. Remember Kirk and Spock standing powerless and in awe amid the ruins of an ancient city upon a barren world? Remember Doctor McCoy, driven temporarily insane by an accidental injection of cordrazine, leaping through a giant talking doughnut? In an instant, reality is drastically changed. Alone in the past, in Depression-era New York, Kirk and Spock must prevent McCoy from saving Edith Keeler and thus altering the future. It's a tragic tale of love and loss, where the only way the Captain can restore time to its proper course is by allowing the death of the woman he loves. And, of course, there's Trooper. The legless World War I veteran who sacrifices himself so that Kirk can live...

What's that? You don't remember Trooper? But of course you don't. Time has eradicated his existence as effectively as McCoy's act of charity erased the *U.S.S. Enterprise*....

Ever since it aired, *The City on the Edge of Forever* has been the focus for one of the largest controversies in *Star Trek* history. The script won the Writer's Guild of America Award for most outstanding dramatic episode teleplay for 1967-68. The filmed episode won the Hugo Science Fiction Award. Bizarrely, there's a world of difference between the two and, after three decades, writer Harlan Ellison has decided that it's his turn to tell his side of the story. Recently released in the US is a book of the same name as the classic episode which presents Ellison's version of the script, along with testimonials from the likes of Leonard Nimoy, George Takei and script editor D. C. Fontana.

Ellison's draft opens on a corrupt crewman trafficking in illicit interstellar drugs, known as the Jewels of Sound (a tribute to Theodore Sturgeon's work, *The Dreaming Jewels*). It is this crewman, and not McCoy, who leaps through the doughnut and changes time. But this was just the start to a number of changes which finally led Ellison to cease all involvement with a series he had once strongly supported. "I was so broken hearted I never watched the show after that," he says, speaking about the day that *The City on the Edge of Forever* originally aired. "In fact, I only recently saw the episode for the first time in 25 years." Ellison is particularly aggrieved that some of the creative team behind the original series at Desilu Productions publicly discounted his part in the creation of this famous episode. "No one can ever give you a better idea for your script," says Ellison. "All they can give you are different ideas for your script. What you write is what you write. And for them to come in and second guess it is only saying 'your vision is not as good as my vision. Change your vision to my vision.'"

One lost element of Harlan Ellison's draft was a B-story where the rest of the landing party found themselves fighting for life in an altered future, on board an evil *U.S.S. Enterprise* of space pirates, a theme which re-surfaced as the second season episode *Mirror, Mirror*. "I am not surprised," he says with a wry grin.

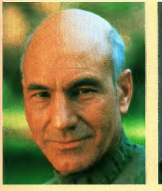
"I'm glad they were able to use the pages," he adds, keen to dismiss allegations that he always complains about how his work is treated. But when it comes to *The City on the Edge of Forever*, there were changes to the story that cut him to the quick. The removal of Trooper, in particular. "Every writer I've ever known working in this medium, when they write a script, they put in one small thing for themselves. A phrase, a character, a piece of music. It can be anything. It's just something that they put in for themselves, for their own pleasure, and somehow, magically, telepathically, insidiously, that's the first thing that gets cut. I don't know how they find it. There is some kind of evil talisman, a divining rod they hold over the script and it points and they say 'there, that's what's going to make the writer happy. Let's get rid of it!'"

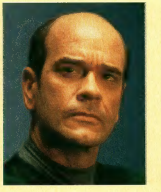
In *The City on the Edge of Forever*, the little something that Ellison put in was the character of Trooper. Trooper was a legless World War I Veteran, now a beggar, who gave his life to save Captain Kirk because he was shown a moment of dignity. His part wasn't big, only a few brief scenes, but for Ellison, he was crucial. "There's no reason Trooper couldn't have been in that script," he exclaims. "There's plenty of time for it. His presence was only a couple of minutes long, but a point was made: that you can't change something in the past without changing something in the future, and here this guy died and it didn't change *anything*. How sad. How *tragic*. What does that say about the condition of life? Because that's what I'm talking about in my scripts – the condition of life."

After nearly 30 years since the show was first aired, though, doesn't this seem a long time to bear a grudge? "I'm not particularly concerned about whether I am well loved," says Ellison, speaking about possible fan reaction to his book. "All I need is for people to know that I'm honest." ■

The limited edition hardback script book of* The City on the Edge of Forever *is available from* Borderlands Press, *Box 146, Brooklandville, MD 21022 USA. A trade paperback has also been published

MIRROR, MIRROR





Currently appearing in his Broadway performance of *The Tempest*, the incredibly prolific **Patrick Stewart** has committed to appearing in the upcoming feature film *Safe House*, a psychological thriller from writer/director Eric Steven Stahl. Mr Stewart will play a retired spy living as a recluse in an impenetrable home protected by high tech security defences. When his former boss runs for the Presidential candidacy, the spy becomes concerned for his own life. Meanwhile, family and physicians take his paranoia as an indication of Alzheimer's disease. Shooting is scheduled to begin in early 1996 in Los Angeles, once Stewart has completed his Broadway run. Shall we say, "Live Long and Prospero?"

Stepping off the Holodeck, *Star Trek: Voyager*'s **Robert Picardo** appears in an episode of NBC's hit series *ER*, transmitted in November in the US. Picardo plays Nurse Carol Hathaway's accountant.

Following **LeVar Burton**'s lead, fellow *Star Trek: The Next Generation* star **Brent Spiner** appeared as the guest villain on a recent episode of the United Paramount Network's *Deadly Games* directed by Leonard Nimoy. Mr Spiner played a homicidal practical joker.

Nichelle Nichols has just released her first novel, entitled *Saturn's Child*. It should come as no surprise that *Saturn's Child* is a science fiction novel starring an intergalactic heroine. Nichols is set to co-star in a new television movie *Captain Zoom in Outer Space*, and is currently busy at work on the sequel to her novel.

An occasional helmsman seen on *Star Trek: The Next Generation*, actress **Lanei Chapman** is now a regular on the new Fox series *Space: Above and Beyond*. Chapman plays a Marine Aviator stationed on the *U.S.S. Saratoga*. Although former NASA scientist Farouk El-Baz never actually appeared on *Star Trek: The Next Generation*, he was present in spirit, as the *U.S.S. Enterprise*'s shuttle *El-Baz* was named in his honour. Therefore, it may be of interest that Dr El-Baz recently appeared on a host of news shows, defending his 870,000 figure estimate for the crowd attending the Million Man March in Washington, D.C. Previously, Dr El-Baz and *Star Trek* Producer Rick Berman co-operated on a NASA documentary film.

Speaking of co-operation, if there was any enmity between *Babylon 5* creator J. Michael Straczynski and first lady of *Star Trek* **Majel Barrett Roddenberry**, it has now been cleared up. In an official gesture of support for the series, Majel has signed to appear in the ninth episode of season three, *Point of No Return*. "She will portray the Centauri Emperor's third wife, Lady Morella."

A host of *Star Trek* personages were on hand for the first annual Sci-Fi Universe Magazine Reader's Choice Universe Awards, held 28 October at the *Universal Hilton Hotel and Towers* in Universal City. In another merger of *Babylon 5* and *Star Trek*, the former show's star Bruce Boxleitner co-hosted the event alongside *Star Trek: Deep Space Nine*'s **Nana Visitor**. The highlight of the evening was when director **Adam Nimoy** (*ST:TNG*'s *Rascals*) presented his father, **Leonard Nimoy**, with the Editor's Choice Lifetime Achievement Award. Michael Piller received the Gene L. Coon Award for Excellence in Science Fiction Writing, and **Brannon Braga** accepted on behalf of himself, Berman, and Ron Moore the Best Screenplay Award for *Star Trek Generations*. Additional *Star Trek* presenters at this 'Sci-Fi Oscars' included Terry Farrell, Armin Shimerman, Max Grodenchek, Aron Eisenberg, Alexander Siddig, Nichelle Nichols, William Campbell (Trelane in *The Squire of Gothos* and Koloth in *The Trouble with Tribbles*) and Robert O'Reilley (Gowron).

Top far left: *From Shakespeare to spy, the ever busy Patrick Stewart*
Top left: *Well we all knew that accountants weren't Human – everybody's favourite Hologram plays a new role in* ER
Left: *The aptly named* Unification *saw the father and Son team of Director Adam and* Star Trek *legend Leonard Nimoy working together...*
Above left: *...and Data gets to play a villian on Mr Nimoy's new series* Deadly Games
Above right: *The effervescent Majel Barrett breaks new ground aboard* Babylon 5

yet no UK address for the additional data which will be released in the future. The next CD-ROM release will be Star Trek Klingon, *directed by Jonathan Frakes and currently due for release in April 1996 in the UK.*

STAR TREK FAN CLUB NEWS

● *The* Star Trek Fan Club of the UK*'s next newsletter (£3.75 from specialist comic and magazine shops such as* Forbidden Planet*) is released in late January and will feature interviews with John de Lancie and Terry Farrell, amongst other features. The club goes from strength to strength according to Editor Tim Gaskill, and has some as yet big plans to tie in with the 30th Anniversary of* Star Trek *in 1996.*

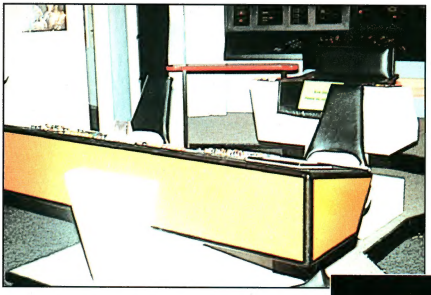
AND FINALLY...

● *Here's one piece of* Star Trek *'memorabilia' no one wants! Programmers have discovered a way to hide computer viruses as innocent 'folders', which will wreak havoc with your hard drive at a pre-programmed time. The dummy folders hiding the lethal virus have been labelled 'cloaking devices' in tribute to* Star Trek *by people out to prevent the damage these dangerous programs cause.*

QUOTE OF THE MONTH...

● *"One night, I made the mistake of tugging on the front of my doublet. There was an instantaneous burst of laughter. I was very careful never to do it again..."* ***Patrick Stewart on the perils of doing Shakespeare in front of audiences laden with Star Trek fans. From the US Magazine* Entertainment Weekly*, 12 October 1995***

SOURCES THIS ISSUE: **Paramount Pictures, *BBCTV, Sky*, Dateline: Starfleet, Cinescape, The Science Museum *and* Simon & Schuster**



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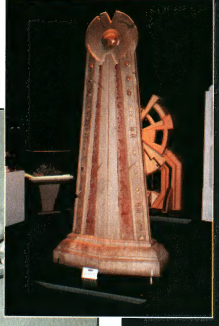
THE EXH

Bob Allen

Bob Allen



The official *Paramount Pictures* travelling *Star Trek: The Exhibition* has arrived at its London venue, the *Science Museum* in Exhibition Road, South Kensington. It is not actually the first showing of the exhibition in the British Isles as a whole, as it has been on display in Edinburgh, then Dublin. However, it is probably the biggest and most publicised, and will be in place during *Star Trek's* 30th Anniversary year.

The exhibition opened on Wednesday 11 October, having had, if numbers are anything to go by, a wildly successful press launch the previous Sunday where around 700 people milled amongst the *Star Trek* memorabilia. The Science Museum exhibit had already caught the imagination when an advertisement for people to staff the show attracted several hundred applications. Most turned up in appropriate costume.

The show takes you logically (Mr Spock would approve) through the whole *Star Trek* story, starting from the original television series to the current *Star Trek: Voyager*. On the way it takes in *Star Trek: The Next Generation*; *Star Trek: Deep Space Nine* and all the movies. In fact, the only thing really missing is a comprehensive history of the animated series.

Having been greeted by a model (admittedly a specially made display model) of the *U.S.S. Enterprise NCC-1701*, visitors are treated to an extremely comprehensive overview of the whole saga. The bridge of the first television series is there in all its glory, with the Captain's Chair; Navigation and Helm, plus stations where Mr Spock and Uhura would feel at home. Later you can actually stand on the Transporter Pads, accompanied by somewhat two-dimensional cut-outs of Captain Kirk, Mr Spock and Dr McCoy for company, or perhaps look slightly sideways at Q's chair featured in both the very first - and the very last - episodes of *ST:TNG*.

Chairs in general feature in the whole exhibition with other examples ranging from

TREK™

HIBITION

a Klingon throne to Captain Picard's ready room. Costumes feature heavily, with many examples from across the series. The complex make-up and prosthetics of the multitude of creatures that populate the *Star Trek* Universe are all very well represented on a range of full-size heads. Displays also show a wide range of special props that have been created across the years from the somewhat simplified props of *Star Trek: The Original Series* to the sophisticated weapons, communicators and gizmos in general from the movies and current series.

Models of the *Star Trek* spacecraft include several shuttles from both the movies and *ST:TNG*. However, although the shapes of vessels such as the *U.S.S. Enterprise NCC-1701-D* and the *U.S.S. Stargazer* are included, they are actually in the markings of other vessels.

Because it is situated at the *Science Museum*, the exhibit intertwines science fact with science fiction with many displays incorporating the *Star Trek* history in order to demonstrate how the *Star Trek* mythology could become real. This spans such things as automatic translators to perhaps the early days of the Holodeck in the form of Virtual Reality.

To date, amongst the 80,000 visitors to the exhibition have been two members of the cast. George Takei on a private visit and Leonard Nimoy in November as part of his tour to publicise his latest autobiography, *I Am Spock*. The show is open every day except for Christmas Day. The entrance fee is £4.95, (£2.95 concessions). A joint ticket with the Science Museum is also available at £8.00 (£4.50 concessions).

The exhibition is due to close on 25 February 1996. ■

Text and photos (where not marked) by Mat Irvine

Readers' views on the exhibition – Page 64.
I Am Spock reviewed – Page 56

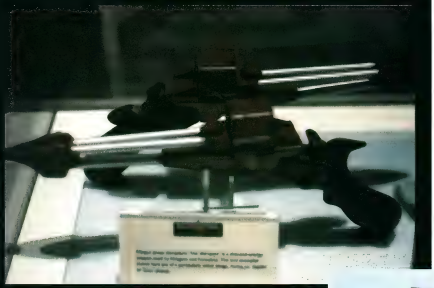
Bob Allen

The Science Museum

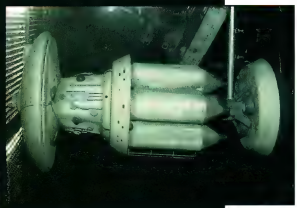
Bob Allen

The Science Museum

ITS LONDON



Bob Allen



Bob Allen

Sit in the Captain's Chair!

We have 10 pairs of tickets for **Star Trek: The Exhibition** at the London *Science Museum* to give away, courtesy of *Unimedé*, the organisers of the exhibition. In addition to this, the grand prize of this exclusive competition will be a guided tour around the exhibition culminating in the unique chance to sit in the captain's chair on the bridge of the *U.S.S. Enterprise*!

All you have to do to be a winner is answer the question below and send your answer on a postcard or the back of a sealed down envelope to: **STAR TREK: THE EXHIBITION COMPETITION**, *Star Trek Monthly*, *Titan Magazines*, 42-44 Dolben Street, London SE1 OUP, to arrive no later than 25 January 1996. Multiple entries will be disqualified and the Editor's decision is final.

In which British city was *Star Trek: The Exhibition* first shown?

If you do not wish to receive details of any new products or special offers, please mark your envelope 'No Information'

STAR TREK
THE EXHIBITION

Behind the scenes with Programmes Assistant Claire Seymour

London's *Science Museum* may have been expecting huge crowds for *Star Trek: The Exhibition*, but talking with Programmes Assistant Claire Seymour I got the impression that she was very pleased that the actual figures had more than matched their expectations. "We're getting about 1,000 people through a day," she said. "During half term week it was between 4,000 and 5,000. We've already had to repaint the exhibit, just to make up for general wear and tear!"

Claire is one of a three person team responsible for bringing the exhibition to London – overal project developer Mark Sullivan and Anna Bunney making up the triumvirate. They decided to pick up the *Star Trek* show after viewing it in Edinburgh earlier in the year and realised it had great potential for promoting science. There was a conscious desicion to explore the links between the 'Science of *Star Trek*' and how technology had now pre-empted 24th Century on-screen gadgetry.

"We added the science aspect and displays of modern technology" says Claire, "drawing out the parallels and seeing what's come true. For instance, there's Doctor McCoy's hypospray alongside the Powder Ject™ being developed by BioSciences in Oxford. We've also got the Apple Newton, a hand-held computer which is simialr to the *Star Trek* PADD device used by the starship crew."

This exhibition also uses many more video displays to really bring it to life, which is a further development since the show was first presented in Edinburgh. "Yes, we tried to give the exhibit a very dramatic feel. It's themed through the series, from *Star Trek: The Original Series*, through the movies and then *Star Trek: The Next Generation*, *Star Trek: Deep Space Nine* and *Star Trek: Voyager*, each part linked by airlocks and distinguished by different lighting.

"The feedback we've been getting has been very good – unfortunately, we were a bit limited by what was available for exhibits on the later shows." And how does she feel about the numbers through the door? "Well, we knew *Star Trek* was phenomenally popular even before we started – just based on the huge number of people who applied for jobs as 'guides'. That was overwhelming!"

And does Claire have a favourite item? She does, but it isn't from *Star Trek*. "It's the Lunar Boots, worn by the crew of Apollo 8," says Claire, used to compare real space clothing with screen counterparts. "They were never going to land on the moon, but they wore them just in case there was an accident." As with *Star Trek*, real-life space travellers, it seems, try to plan for every eventuality... ■

Interview by John Freeman

EPISODE CHECK

While the last four previously unrepeated spring episodes of *Star Trek: Deep Space Nine's* third season filled out December's schedule for US viewers, November's airings wound up a solid month of rip-roaring *ST:DS9* stories that managed to hold onto much of the audience brought in by the hoopla over Worf's joining the station's roster this autumn.

Following the recent episodes already recapped in *Star Trek Monthly* – the Trill gender-taboo story *Rejoined*, the wide open romp of Ferengis as the Roswell UFO aliens in *Little Green Men*, and the claustrophobic submarine-style story *Starship Down*, the month of November wrapped up with:

Spoiler Alert! Don't read any further if you don't want your enjoyment of upcoming shows dampened by knowing too much beforehand...

The Sword of Kahless

Directed by LeVar Burton, his second for *ST:DS9* (after *Indiscretion* earlier this season), from a story by Richard Danus, a third season writing staffer on *ST:TNG*. Written as a teleplay by Series Writing Producer Hans Beimler.

This epic, the first to follow up on the promise of more Klingon focus since Worf's arrival, finds one of his heroes making a surprise trip to the station – none other than John Colicos's ever-bucolic Commander Kor, the only surviving member of the Klingon trio last seen in season two's *Blood Oath*. Seeking out his old friend Dax once again, he reveals the new leads into his quest for the legendary Sword of Kahless – a sort of cross between Excalibur and the Holy Grail for Klingons.

Worf is downright starry-eyed to meet such a legend, but reality sets in after he joins Dax and Kor. The power of the ancient bat'telh which is eventually found is so disturbingly seductive that it even threatens to turn the young and old Klingons against each other. When each has the weapon in their grasp, both Worf and Kor come to fancy themselves as the only unifier of their restless, unsatisfied people – the 'true' successor to the ancient Kahless.

Although the trio eventually decide that no one is ready to wisely use the power of the sword, they are shocked to find it has lured yet another to the quest: Toral, the illegitimate son of Worf's late rival Duras, who was presumed killed following capture after the Klingon civil war he helped instigate. Toral is portrayed here by actor Rick Pasqualone (rather than J. D. Cullum seen in the *ST:TNG* two-parter *Redemption* that originated the character), while the Lethean race, originally seen in last season's *Distant Voices*, feature as Toral's main spies and henchmen.

Our Man Bashir

Directed by Rick Kolbe, the multi-credited *Star Trek* director who helmed the *Star Trek: Voyager* debut *Caretaker* as well as a number of *ST:DS9 episodes*, from Supervising Producer Ron Moore's teleplay from a story sold by Bob Gillan, the series's assistant script co-ordinator.

This ambitious Sixties era spy spoof, which traps the good Doctor in the Holosuites with his unwanted sidekick Garak, is perfect for the newly billed Alexander Siddig, getting him out of the infirmary and into a tuxedo as a jet-setting Cold War secret agent for her majesty's government. But the 'spies' must not only deal with their plot but also a transporter memory blowout which forces the physical pattern of four fellow officers to be interpreted by the computer as holo-characters. The trick is recombining each one with its neural patterns stored in the rest of the station's memory, now wiped clean of original programming to handle the load, using Rom's comically patched-together Holosuite systems and an interface to the systems aboard the *U.S.S. Defiant*.

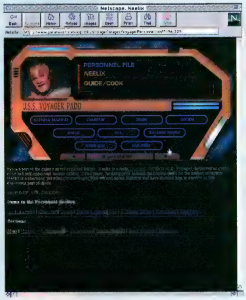
"The idea just came to me," story writer Gillian recalls. "I wanted to do a Holodeck story – *ST: DS9* hasn't done one – but my original thinking was to involve Bashir in something where he's not a doctor, where he's a person involved in a situation. And we didn't want just another malfunction! My first idea was to have Kira with him in a *Bonnie and Clyde* scenario, with others there and the computer not knowing they're real people, and Bashir has to do something totally wrong for the story to keep all the real people - good characters and bad - from being killed until their patterns can be saved."

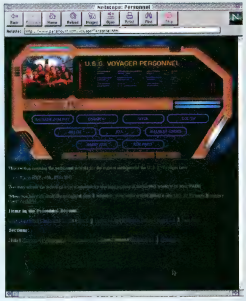
The spy motif came from the writing staff, while Moore created names in the vein of James Bond, *Our Man Flint* and other relics of Sixties spy fads and spoofs, to go with the scenarios. Captain Sisko becomes chief villain Dr Noah, not only a nod to Bond's *Dr No* but a reference to his mad plan to flood the world with the volcanically-melted ice caps so that his new 'ark' atop Mount Everest can repopulate the world. Kira is used as his KGB femme fatale, Col Komonanov. Worf and O'Brien are his bodyguard and hired gun, and Dax is Noah's timid mastermind and eventual betrayer, Honey Bare.

On the ratings front, *ST:DS9* remains the number one syndicated hour-long drama in the US and Number One among all syndicated shows for men aged 18-49 and aged 25-54. We'll feature a full rundown of season four US ratings to date next issue. In upcoming episodes, due for airing after the holidays, things turn serious as focus returns to the threat of the Shapeshifter Founders..... stay tuned! ■

Report by Larry Nemecek

Above left: *Worf and co find themselves out-Bonding Bond in* **Our Man Bashir**
Above: *The action hots up as Dax and Worf search for the legendary Sword of Kahless*





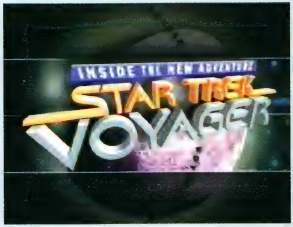
ST:VOY RATINGS – THE SECOND SEASON

Star Trek: Voyager is rated on the NTI (National Television Index) system in the US where, since mid-November, one NTI point equals 959,000 households. In contrast to the Nielsen ratings for network shows, the NTI is used as a standard measure for syndicated programmes, which appear in different markets at different times against differing competition. While *ST:VOY* is considered a network series, it is also figured with an NTI rating because many of its markets are syndicated in lieu of an available UPN channel in that market, which is why its weekly Nielsen network-only ratings, reported elsewhere, have been lower.

NB Ratings were only available up to *Persistence of Vision* at presstime

Stardate	Title	Production	US Debut Week	NTI Rating
48975.1	The 37's	120	28/8/95	10.0
49005.3	Initiations	121	4/9/95	8.3
48892.1	Projections	117	11/9/95	8.4
48921.3	Elogium	118	18/9/95	7.8
49011	Non Sequitur	122	25/9/95	8.4
Unknown	Twisted	119	2/10/95	8.3
49068.5	Parturition	123	9/10/95	8.2
Unknown	Persistence of Vision	124	30/10/95	8.5
Unknown	Tattoo	125	6/11/95	
49164.8	Cold Fire	126	13/11/95	
49208.5	Maneuvers	127	20/11/95	
Unknown	Resistance	128	27/11/95	

US reruns of *Star Trek: Voyager* will run through the Christmas holidays before the new airings catch up with our *Star Trek Monthly* episode recaps. Eight of the new season's 26 segments have already been broadcast, along with the four 'holdovers' from the show's debut year. Coming soon, although no airdates had been announced at presstime, are the tentatively titled *Prototype*, the already announced *Death Wish* with John de Lancie as Q, *Alliances* and *Threshold*.



This month, Larry Nemecek explores another source of new *Star Trek: Voyager* stories – the *Paramount Pictures ST:VOY* World Wide Web site. While exploring, he also uncovered some exciting plans for the future of *Star Trek* 'cyber' fandom...

Star Trek may only be an earthly work of television fiction from Hollywood, but for UK fans wanting the timeliest news and 'official' information, those California sound stages might as well lie somewhere beyond the Borg homeworld. But now that distance is shrinking, thanks to the latest interchange on the rapidly expanding 'information superhighway'. Now, if you have access to the Internet, the closest route to news on *Star Trek: Voyager* ironically comes via the Delta Quadrant itself.

At least, that's the scenario that greets fans who select the *ST:VOY* icon on the *Paramount Pictures* 'home page' on the World Wide Web – an aspect of the Internet that allows the fullest use of video and sound as well as text and still art graphics. Taking full advantage of this new

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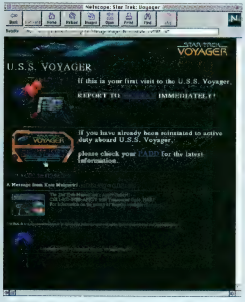
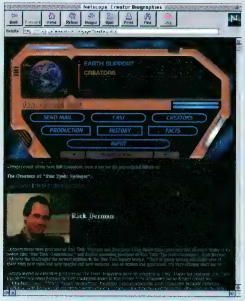

U.S.S. VOYAGER
If this is your first visit to the U.S.S. Voyager,
REPORT TO IMMEDIATELY!
If you have already been stationed to active duty aboard U.S.S. Voyager,
please check your for the latest information.



information technology, the new Paramount Digital Entertainment department has plans for more developments to come for the site – lots more.

First though: if you're not already on-line with a commercial service, or you don't have your own Internet access package, and your head is by now swimming with buzzwords, the coming of the *Star Trek* cybersites may be just what it takes to get you to take the plunge.

Take the *ST:VOY* site, for example, which includes everything from episode previews to a personal welcome by the lost starship's holographic Doctor – and it's available to anyone anywhere in the world with a computer and Web software who accesses the address of **http://www.paramount.com.** Guy Vardaman, the *Star Trek* product manager in charge of the *ST:VOY* page and other *Star Trek* sites for Paramount Digital Entertainment (PDE), explains what happens next.

"The opening screen is the front Melrose Avenue gate at *Paramount Pictures*, with an *ST:VOY* 'television screen' on the left and two movie posters on the right, whatever the latest two *Paramount Pictures* films are," Vardaman says, adding that films featured are tied to the US release date and not necessarily British or other overseas schedules. Simply click the *ST:VOY* icon and the on-line Trekker is greeted with the series 'page' and a surprising host.

"There's new footage which has been shoot by PDE of Robert Picardo and Kate Mulgrew in character as the Doctor and Captain Janeway. They had them film first person to the camera, as though the person watching it is a *U.S.S. Voyager* crew member. It's actually quite fun, because you can interact with the site, 'checking in' with Sickbay and so forth. It's not simply press kit information - and that makes it a unique site. Everybody seems to love it!"

Using control formats resembling a *Star Trek* PADD layout, users can call up episodic information, with a log showing all episodes to date and when they first aired, and a descriptive paragraph of each episode, including the basic credits – writing, directing and guest stars. Whatever the latest pending episode is, there's actually a video clip that can be opened that previews the show.

Vardaman, a one-time extra on *ST:TNG* who went on to oversee photo archives and then worked as Assistant Manager in the publishing licensing division of *Paramount Pictures* - overseeing approval on the first few issues of *Star Trek Monthly*, noted the *ST:VOY* page had its roots well before the new PDE dept. was chartered last summer.

A page for the then-coming *Star Trek Generations* – the first motion picture promotional site on the WWW – caused quite a stir and won awards in the Internet press, Vardaman said, when it was designed by an experimental development group dubbed the 'Paramount Media Kitchen' north of Los Angeles, in Palo Alto. The group was disbanded soon after, but member Leonard Washington advised the studio it had a promotional tool with even potential value on a commercial service. The *Star Trek Generations* page became the *ST:VOY* page for that series's January 1995 premiére in the US, and the PDE itself followed soon after with a hurry-up directive to get launched as quickly – and uniquely – as possible.

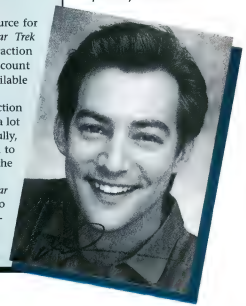
In addition, an all-new company has been chartered to create new content for the Web page, an aspect that's only now getting started but is planning on turning around the studio page's current mix of 20% new material and 80% promotional to 20% promotional and 80% new material – original material being instead created for the Web on a commercial on-line service.

Bigger plans are afoot, though, even beyond the eventual *ST:VOY* page now available. Early in 1996, all of *Paramount Pictures*' 'official' *Star Trek* information on cyberspace will be combined on *Star Trek On-Line*, one of several projects due to be a part of the exclusive joint project on the burgeoning Microsoft Net announced in September by the studio and the giant software maker, which built MSN access into its newly released Windows '95 software.

The on-line spot – the only authorised source for a treasure trove of previously scattered *Star Trek* news, databases, graphics and member interaction with known expert hosts – will require an account with MSN to be accessed (currently only available to PC users).

"We're going to have quite a bit of interaction between the studio and the participants, with a lot of feedback each way," Vardaman says. "Hopefully, there will be a way to send fan electronic mail to specific actors, an episodic database, and all the expected information – and more.

"We want to make it the ultimate site for *Star Trek* fans, the place they want to go. It's going to be the authorised and official site, with information you can't get anywhere else. But even then it has to be better than any other." ■



Below: *The man with the cyber world at his fingertips – Guy Vardaman*

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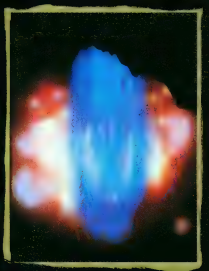
Super



A PANTHEON OF GODS

Andy Lane takes a swipe at gods and superbeings in *Star Trek*

There's a plot that *Star Trek* keeps returning to, time and time again. It's the one where the crew of the *U.S.S. Enterprise* find God, and aren't particularly impressed. Initially, the subject was Gene Roddenberry's particular fascination, but it has turned up in various guises in all four *Star Trek* series and two of the films as well - *Star Trek: The Motion Picture* and *Star Trek V: The Final Frontier*. Perhaps its continued survival in the world of *Star Trek* tells us something about the underlying worries of the series's writers and producers as well as about mankind's dodgy relationship with the deity.

ds and beings

Gods and superbeings in *Star Trek* and its various spin-offs can be divided into three main categories. Some of them are representatives of older, more evolved species who just want to be left alone. They regard less powerful races much as Humans would regard ants – not only annoying but pretty boring conversationalists to boot. Others use their powers to bully weaker beings for fun. A smaller contingent are just poor mortals who have been given god-like powers either as a reward or a punishment, and usually end up ruing the day it ever happened. We've encountered all three types in the past 30 years of *Star Trek*, and the over-riding message is the same: evolution leads to godhood, and you can't successfully short circuit evolution.

Charlie Evans, in the Original Series episode *Charlie X*, is the only survivor of a ship that crashed on the planet Thasus. He was given his incredible powers by the planet's reclusive inhabitants to enable him to survive on a par with them. Charlie, however, can't handle the responsibility that came with these powers, and uses them instead to oppress and influence the members of the *U.S.S. Enterprise* crew. The only people capable of dealing with this superbrat are, of course, his adoptive parents – the Thasians. They whisk him back home ("Go to your room this minute, Charlie!"), and his final cry is one of the most heart-rending in the entire history of the series: "Don't let them take me – I can't even touch them!"

The very next episode of the series – *Where No Man Has Gone Before* – used almost exactly the same plot. This time it is two *U.S.S. Enterprise* crew members - Gary Mitchell and Elizabeth Dehner - who are deified. The cause is an overload of energy from the galactic barrier enhancing their own low-level psychic abilities, but the result is the same. They can't handle the responsibility, and use their powers to taunt, oppress and kill their colleagues whenever their will is thwarted. Kirk, of course, appeals to the remnants of Humanity left in Dr Dehner, and she turns on Mitchell. The ensuing conflict results in the death of both of them.

The two-part story *The Menagerie* was a cannibalised version of the unshown pilot episode *The Cage*, and so can be seen as a template for the entire series. The villains of the peace are another race with hugely developed psychic powers, the Talosians. Although motivated by pity rather than spite, they obviously feel those powers give them the right to control the destiny of 'lesser' races – including the crippled crash victim Vina. And who's to say they are wrong? If you think your gerbil is unhappy, you buy another gerbil to keep it company. Do your worry about what the gerbils think?

Trelane, the self-styled Squire of Gothos in the episode of the same name, obviously cares deeply about the feelings of lesser races. He wants them to feel pain, fear and frustration. He wants to play with them. He wants to tease them. Fortunately, the race from which he came use their powers more responsibly, and explain to Captain Kirk that Trelane is just a child. The clear implication is that if Trelane isn't mature enough to take care of his pets he won't be allowed to keep any.

The Metrons are a reclusive race with immense powers who turn up in the episode *Arena*, concerned at the fact that the *U.S.S. Enterprise* and a ship belonging to the reptilian Gorn have trespassed into their space. They don't seem too worried about the incursion – it's more the sort of reaction we might have if we saw two dogs fighting in our back garden. Rather than throw a bucket of water over both parties, the Metrons set Kirk against the Gorn Captain in hand-to-claw combat, hoping that one or the other will display enough compassion to stop the Metrons from destroying both of them.

A real Earth deity turns up in *Who Mourns for Adonais?* Apollo was one of the gods worshipped by the ancient Greeks – in the *Star Trek* Universe one of a number of aliens with incredible powers who had been mistaken by the Greeks for supernatural entities. Most of them had removed themselves from our universe, but Apollo had stayed behind on the planet Pollux IV, waiting for Humanity to find him again. He's in for a shock. Despite his best efforts, he just can't get anybody to worship him. Depressed, he elects to follow Zeus and the rest into noncorporeal exile.

Korob and Sylvia – the sorcerers in *Catspaw* – are almost superbeings, but they haven't quite got there yet. They still depend (like Trelane, to an extent) on technology to focus and control their powers. Besides, they look like blue turkeys, and would you ever take a superbeing seriously if it looked like a blue turkey? By contrast, the Melkotians (of the planet Melkot) and the Excalbians (from, unsurprisingly, the planet Excalbia) have the ability to place the *U.S.S. Enterprise* crew into hallucinatory settings just by using the power of their minds. The Melkotians and Excalbians even look the same – knobbly, rock-like creatures with glowing eyes. Perhaps they are related. Perhaps they get together for coffee with the Thasians and Metrons and moan about these Humans who keep getting under the fence and into

Previous page:
Star Trek *has had its share of Gods...*
Top left *...from the dangerous evolution of Gary Mitchell...*
Top centre: *...through the Metron who put Kirk in an arena...*
Top right: *...to yet another glimmery-shimmery thing – with lots of powers!*
This page:
Above right: *Charlie X was another Human given powers which he could not control...*
Below: *...and Apollo was a God with no believers*
Opposite:
The Traveler – a being not bound to the earthly constraints of time

"You just don't get it, do you Jean-Luc? The trial never ends"

– Q ST:TNG All Good Things

the garden.

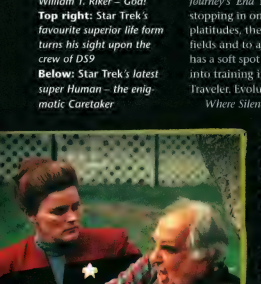
The first *Star Trek* film returned to this continuing theme of man meeting with something more evolved and more powerful. *Star Trek: The Motion Picture* managed to cut to the core of the matter by having the judgmental, temperamental V'GER probe being the creation of Humanity (albeit heavily modified by another race somewhere else). Truly man has created god, although not quite in his own image. The next three films managed to build themselves around more tangible threats – wicked warriors and rampaging robots – but *Star Trek V: The Final Frontier* made the running theme as explicit as it has ever been. The *U.S.S. Enterprise* goes in search of God and finds him at the centre of the galaxy; only it's not God at all, just someone pretending to be him.

The approach taken to gods and superbeings in *Star Trek: The Next Generation* is quite different. In part this was due to the lessening influence of Gene Roddenberry on the series, but it was also a result of a realisation that a lot of the questions concerning power and responsibility had been asked and answered in the Original Series. *ST:TNG* thus had a smaller percentage of plots revolving around the *U.S.S. Enterprise NCC-1701-D* crew helpless in the grip of some superior force, and a larger percentage revolving around the way we deal (or should deal) with our equals.

Most of the stories that do involve creatures higher up the evolutionary scale than Humanity make their points through the recurring character of Q. Q is a member of a race known as the Q Continuum who can manipulate matter, time and space as they wish, although they don't appear to be able to control minds. It has been suggested that Trelane was one of the Q Continuum, not least by writer Peter David in his novel *Q-Squared*, but this is unlikely. The powers of the Q Continuum do not appear to depend on technology, whereas Trelane's abilities were tied to a machine hidden in a mirror in his 'castle'.

Q features in the very first and very last *ST:TNG* episodes: *Encounter at Farpoint* and *All Good Things*. His avowed purpose is to put Humanity on trial for its record of violence. His *apparent* purpose is to stir up trouble, like a kid poking a stick into an ants' nest. He is playful, witty and capricious – just like a child, although his attitude suggests that Humans are less than children to him. It takes a long time – seven whole seasons – before we realise that his true purpose is to teach Humanity a lesson concerning its shortcomings and its arrogance. The subtle thing about Q is that he teaches by example, rather than by lecturing. In the episode *Hide And Q* he confers Q-like powers on Riker.

Top left: *Q must help the seemingly Human Amanda Rogers believe that she is really a God – or neutralise her*
Top centre: *Commander William T. Riker – God!*
Top right: Star Trek*'s favourite superior life form turns his sight upon the crew of DS9*
Below: Star Trek*'s latest super Human – the enigmatic Caretaker*



to demonstrate that power corrupts and absolute power corrupts absolutely – and he's right. Later, in *Q Who*, he moves the *U.S.S. Enterprise* 7000 light years to meet a race known as the Borg, in order to convince the crew that there are some things they are not prepared for – and he's right. *Deja Q* has him trying to survive as a mortal man after his powers are stripped from him by the rest of the Q Continuum. Perhaps out of gratitude to Picard, who reluctantly gives him shelter and protection, he acts as matchmaker in *Qpid*, in which he attempts to get the Captain to admit his feelings for his ex-lover Vash. Q returns to the *U.S.S. Enterprise* (his favourite place, apparently) in *True Q* to find a girl who is a member of the Q Continuum without realising it, and he teaches Picard a lesson about choices and risks in *Tapestry*.

Apart from Q, there is one other superior form of life who turns up more than once in *ST:TNG*. The Traveler, as he is known, appears in *Where No One Has Gone Before* in the first season, *Remember Me* in the fourth season and *Journey's End* in the last. A sort of cosmic hippy, never stopping in one place for long and often spouting new-age platitudes, the Traveler has the ability to manipulate warp fields and to appear just in the nick of time. He obviously has a soft spot for Wesley Crusher, because he takes Wesley into training in *Journey's End* as a sort of young apprentice Traveler. Evolution, it would appear, can be short-circuited.

Where Silence Has Lease introduces a creature known as Nagilum which, as appears to be the way with beings endowed with superior abilities, wants to know more about Humanity. It learns more than it expected when Picard threatens to blow up the ship in its face. One can imagine Q's reaction to the same threat: 'Well, go on then, mon capitain, let's see you do it.'

The Survivors is a sad story with an impressively creepy moment in it. The *U.S.S. Enterprise* arrives at the planet Delta Rana 4 to find that the Federation colony there has been wiped out by a vicious race known as the Husnock. The only survivor is a man named Kevin – secretly a member of an immensely powerful extra-galactic race called the Douwd (who comes up with these names?). He admits that, in a moment of sheer anger after the attack, he wiped out the Husnock. When Beverly Crusher asks why he seems so ashamed of what he has done, he replies: 'You don't understand the scope of my crime. I didn't kill just one Husnock, or a hundred, or a thousand. I killed them *all*. All Husnock, everywhere.' It's a moment reminiscent of Charlie Evans's pitiful and rather chilling last line in *Charlie X*.

Star Trek: Deep Space Nine presents us with the mysterious Prophets, who live inside the wormhole joining the Alpha Quadrant and the Gamma Quadrant. Although they are worshipped by the Bajorans, they obviously want to be left well alone. As we find out in *Emissary* and *Profit Motive*, they claim to have no conception of 'linear time', and find the presence of beings that do painful. Their powers are largely unknown and they remain aloof – probably the most god-like behaviour we've seen in *Star Trek*. Apart from the Prophets, however, *ST:DS9* does not deal with the gods or superbeings plot, focusing instead on character interaction and battles between the various races. Q does turn up on Deep Space Nine in *Q-Less*, but seems to miss the verbal duelling with Picard and spends most of the episode standing around watching what's going on. Obviously he's more interested by the character and alien interaction too!

And finally we turn to *Star Trek: Voyager*, which, like *ST:TNG* and *ST:DS9*, has not centred so much on the once popular theme. The eponymous alien Caretaker in the opening episode, *Caretaker*, serves mainly as a plot device to get the series moving. There is one nice nod towards the old 'responsibilities of power' argument when the Caretaker admits that the reason he is taking care of the Ocampa is that he and a companion managed to damage the atmosphere of their world, but the moral arguments are bypassed in favour of a big space battle and lots of climbing around in ventilation shafts.

Somewhere in the midst of all these stories, written by different writers over a 30 year span of time, we can isolate some very clear messages: 'Humanity does not have the moral development to handle god-like powers'; 'Gods and Humans should go about their business separately'; and 'Look carefully at what you worship, because it might be a false idol'.

Some writers have had attempts made on their life for making more innocuous comments on religion. But *Star Trek*, by calling what it does 'science fiction', has the ability to get away with making the comments it makes. Surely this is what television should be all about, and perhaps this is just one of the elements of *Star Trek* which makes us unable to resist it... ■

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Jonathan

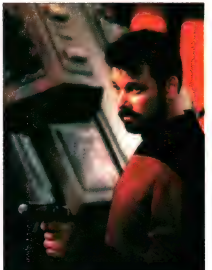
"I've had to eat maggots and get into pits of black slime [for **ST:TNG***]"*
(February 1995, *Star Trek Generations* Convention, London)

Looking Out For 'Number One'

Dan Madsen tracks down one of *Star Trek's* busiest actors – both behind and in front of the camera...

For the past eight years he's been Captain Picard's right hand man. He's reliable, efficient and easy to get along with. He's known as 'Number One' to Picard but to most he's Commander William Riker. Over the course of *Star Trek: The Next Generation's* run, fans have seen Riker evolve from a rather 'stiff' character to a warm colourful, and quite heroic figure.

It's not difficult to understand how Riker has become such a favourite with the fans when you spend time with the actor who brings him to life – Jonathan Frakes. With a friendly smile and a welcoming personality, Jonathan is quick to point out that he loves being associated with *Star Trek*, is thankful for the opportunities it has given him and is sorry *ST:TNG* ended its run on television.



But Jonathan is not one to sit around now that he's not on a weekly series. Beginning his directing career on *ST:TNG*, he has been keeping busy by directing stints on various television series including *Star Trek: Voyager*, and acting in various guest-starring roles in series and television movies.

"Believe it or not," Frakes says, laughing, "there is life after *Star Trek*! But I have always said that I would take Shatner's and Nimoy's careers any day... They've been very successful. I believe, though, that it is better to be typecast than not to be cast at all – especially if it's a project like *Star Trek* which is ongoing! The directing I've done has helped immensely. In fact, I just directed my second episode of *Star Trek: Voyager.*"

But work is not everything. Jonathan relishes his new-found role as father, and also as husband to fellow actress Genie Francis (of the US television series *General Hospital* fame, who he met during filming for an American Civil War mini-series, *North and South*, 10 years ago). I felt sure his new family was taking some of his time as well.

"Yes, my baby turned a year old last week. He's a blast - it really is great and one of the best things that has ever happened to me. I'm really enjoying being a father. We're talking about having another one."

Returning to his work, I discovered Frakes almost entered acting by accident rather than design. "I actually did acting in junior high and high school but never considered it as a profession until I went to college. I think I've enjoyed entertaining people since I was a kid. I don't think that's been a secret in my family! But the idea of choosing it as a profession somehow seemed unrealistic until I went to Penn State (University) and was working there as an usher in a theatre. They have a professional summer theatre there called the Festival of America Theatre. I signed on to be an usher, when the producer/director saw me and said, 'Gee, you're a tall guy. Would you like to be in the chorus of this play called *Indians*?' I said, 'Why not!' So I got to work with these professional actors from New York.

"I saw that people were making a living doing something that they clearly loved, performing at night, rehearsing another play during the day in a creative, open, inspirational, fun-filled atmosphere. I thought, 'This really looks like a good job!' So I transferred over from psychology to the theatre department with the hopes of becoming

Opposite: *Commander William T. Riker*
Left: *ST:TNG's action man is the first to pull a phaser in the quest for universal harmony*

Frakes

Right: *From commander's chair to director's chair*
Far right: *The lull before the storm – Riker and his shipmates find a moment to relax in* **STG**
Below right: *Directing certainly brings a smile to the face of Frakes*

"I just get tickled by directing... it really has become addictive for me."

Frakes speaking in the *Star Trek Generations Souvenir Magazine*

a professional actor. Fortunately, it worked out."

But it's a tough business to break into though, with only a minority of actors who are working and making good money. What gives young actors the tenacity to stick with it when the odds are against them?

"There's 90% unemployment in the actor's union. All my acting teachers made it really clear that you should always have a straight job to support yourself. When I was in New York, I moved furniture for a living. It was a horrible job – my back would hurt every night. I was also the worst waiter in the history of New York! I also made a living by working for Marvel Comics making public appearances as Captain America. Everybody gets the (acting) bug and you either have to go through the rejection to realise that it won't work out or you're going to have the bug your whole life. I had given myself five years. If I hadn't begun to make a living five years out of college I think I would've gone back to grad school and gotten a degree in something more practical."

Some fans don't realise that Frakes was working as an actor quite a bit before *ST:TNG* came along. He worked off Broadway and includes amongst his credits such television shows as *The Waltons*...

"*The Waltons* was a great job. I loved that show!" he enthuses. "It was one of those shows, like *Star Trek*, that you can be proud to have been on because of the morals and ethics of the show." But it was *Star Trek* that brought him success. "Yeah! My agent says it only took me 10 years to be an overnight success..."

Now he is a major television star, with further television credits to his name quite apart from *ST:TNG*. How has fame affected his life?

"When you go out into the public you are prepared for people to come up to you," says Frakes. "99% of the people are great. I have been with Genie for a decade and she was certainly more famous than I as the *General Hospital* character, Laura. So I got to see the way she handles her fans and what happened when we went out in public. I give her a lot of credit for teaching me the ins-and-outs, and the courtesy and responsibility you have to your fans. It's actually fine. It's only annoying if you're in a hurry or if people come up to you when you are eating your food in a restaurant. There is a certain etiquette that fans should follow, but some just don't. You do have to choose your private time, and in really private places."

Turning to *Star Trek* and the end of the series which thrust Frakes so firmly into the limelight, I'd been told that during filming of the last episode of *ST:TNG*, *All Good Things*, there was talk and rumour that the cast were not very happy. Was this true and, if so, why?

"I think we were having a classic psychological reaction to having our jobs taken away from us. Speaking for a couple of others, we were acting out our frustration and

disappointment. Instead of being in touch with our emotions as we would like to have been, I think we were unsure what this meant. We had grown so close and so intimate and to see the end of the road created a very strange energy in all of us."

Did that create problems moving right into the feature film?

"That was something that took the onus off the shooting of the last day of the series since we knew we would all get together on the sailing ship in a couple of weeks for the film. There is a certain bittersweet finality when you finish a movie-of-the-week or a television series or a play or whatever.

"We didn't have a full taste, because we all knew that we were coming together again in a couple of weeks. I'm not sure if that was a blessing or not. It might've been cleaner had it ended differently. It would have been a real sense of completion."

So why did *ST:TNG* finish? Frakes considers his answer carefully.

"I was told it was to make way for the feature film featuring the original cast and us and that it had to be done by November of 1994, and in order to do that the series had to end. In hindsight, I'm not sure it was the smartest decision they could have made."

In retrospect then, would he have been willing to go on longer with the series had *Paramount Pictures* chosen to do so?

"Oh yes, without doubt. I was very happy there. I had learned to direct there. I felt a sense of home there. My family is now growing and the security of a steady job is so rare for an actor. I was very disappointed to see it all end.

"That said, I liked the movie very much. I liked the tone of it, I liked the look of it and I thought William Shatner was fabulous! He had his tongue so deeply embedded in his cheek - his character was so perfectly tuned that he was just on the edge. He had that twinkle in his eye and I thought he and Patrick worked brilliantly together.

"Malcolm McDowell was great and I was very impressed with the way we all made our transition to the big screen. I think the movie came off better than people anticipated. I think it's the best *Star Trek* movie ever made."

What was his feeling about killing an icon of *Star Trek* such as Captain Kirk?

"I think it takes real guts to make a story point that strong. But there's always the back door in *Star Trek*, isn't there! People have died before in *Star Trek* and come back. I'm not sure Bill Shatner would want to do another movie but I wouldn't rule it out."

Jonathan Frakes PROFILE

BIRTHDATE: *19 August*
BIRTHPLACE: *Pennsylvania*
FAMILY: *Married, one child*
EDUCATION: *Pennsylvania State University*

Selected Credits

THEATRE
My Life in Art
Every Good Boy Deserves Favour

TELEVISION
North and South
The Waltons
Hill Street Blues
Falcon Crest
The Doctors
Bare Essence
Paper Dolls
Star Trek: The Next Generation (and director)
Star Trek: Deep Space Nine (and director)
Star Trek: Voyager (director)
Lois & Clark: The New Adventures of Superman
Diagnosis Murder (director)

FILMS
Star Trek Generations

"When I was in New York, I moved furniture for a living. It was a horrible job – my back would hurt every night. I was also the worst waiter in the history of New York!"

Was he pleased with the amount of time he was given in the film?

"I actually didn't have much to do in the movie... I think, though, that it's a complaint actors always make. But I was pleased with what I did. Better that than to have too much to do and stink the place up! "

Laughing, Frakes opines: "I'm sure I'll have more to do in the next movie, but it's hard. We have a big cast and there's a lot of talent in that room. An audience has an easier time if they only have to follow a couple of leads - that's just the nature of the beast. That's how good storytelling works."

One obvious disappointment for Frakes was that the *Star Trek* writers didn't do more with the Riker/Troi relationship, either in the film or the final episodes of the television series. "I think they really missed the boat on that one! They established it, and it became quite clear that it was a favourite with the fans and, in fact, my wife thinks the scenes I did with Marina on the series were some of the best work I've ever done! The idea of *not* marrying us and *not* letting us have a family was a big mistake. It was just sitting in their lap. And the Troi/Worf idea is just absurd! It makes for great material at the conventions but for real character development I think it's ridiculous."

Complaints aside, Frakes has many happy memories of his time on *ST:TNG*, which by far outstrip the bad. Over the course of the seven years, which episodes stood out as his favourites?

"I have a real soft spot for *The Offspring*, which was the

Left: *What could have been... Riker and Troi's romance was fated from the beginning*

WILLIAM RIKER PROFILE

2335 *Born in Valdez, Alaska*

2357 *Graduates from Starfleet Academy. Assigned to the* U.S.S. Pegasus (ST:TNG – The Pegasus)

Date Unknown *Assigned to Betazed where he becomes romantically involved with Deanna Troi*

Date Unknown *Posted to the* U.S.S. Potemkin *(served as lieutenant) and leads rescue mission on Nervala IV where his double, later named Thomas Riker, is created in a transport accident* (ST:TNG – Second Chances)

Date Unknown *Posted to the* U.S.S. Hood. *Turns down offer of command of* U.S.S. Drake *in favour of Number One position aboard the* U.S.S. Enterprise NCC-1701-D

2364 *Posted to the* U.S.S. Enterprise NCC-1701-D (ST:TNG – Encounter at Farpoint)

2365 *Takes part in Officer Exchange Program aboard the Klingon ship Pagh* (ST:TNG – A Matter of Honor)
Reunited with his father, Kyle, whom he had not seen since the age of 15 (ST:TNG – The Icarus Factor)

2366 *Turns down third offer of command, this time of the* U.S.S. Melbourne (ST:TNG – The Best of Both Worlds)

2371 U.S.S. Enterprise NCC-1701-D *destroyed. Current location unknown* (Star Trek Generations).

first episode I directed. I loved that episode. That was also the luck of the draw that I would get that one but it happened to be a great story, a Data episode, which meant you would get that high end of acting out of Brent. I also loved *The Drumhead* with Jean Simmons, who was just brilliant!

"I thought *Cause And Effect* was a joke when I read it because it was just one act but it has turned into a real fan favourite – I guess it's because of the different ways the ship explodes! I've said this many times but I think the best television we did was the two-part Borg episode *The Best Of Both Worlds*. My personal favourite from an acting standpoint was the one with Minuet called *11001001*."

Frakes's mention of his directing work for the show led me to ask if it was difficult to direct his fellow *ST:TNG* cast members after he'd worked with them for so long as actors?

"It's wonderful to direct your fellow cast members when they are as talented as this group is. They would joke around with me but they couldn't have been more helpful. It really was a great place to start directing. It worked out great for all of us. I do love to direct and I think that comes across on screen. I'm happy to continue to direct. There are a coupie of really good *ST:VOY* episodes that I have done, too. *Projections* with Bob Picardo and Dwight Schultz was a real joy to do. These two actors were brilliant together. The next episode I did was primarily with Ethan Phillips and Robert Duncan McNeil, who also ended up having a great chemistry. They very rarely got to work together on the show before this episode so they loved it. They came together wonderfully. I think the real sleeper of that cast is Jennifer Lien. She's very talented and I also must say that Kate Mulgrew is an outstanding captain, too, a brilliant choice. I find her likeable and strong and feminine without going overboard. She's got a wonderful new hairdo as well this season. I was a big fan of hers when she played Mary Ryan _ I was a big *Ryan's Hope* fan. I think that choice has paid off in a big way."

Having worked now for both *ST:VOY* and *ST:DS9*, what does Frakes think of the recent changes to the space station-based show?

"You know, I have had nothing but good experiences over there. I think René (Auberjonois) is a gifted actor who's hidden behind too much make-up, too. And Avery Brooks has a quality that I think is great. I'm not sure he's become a fan favourite because it's such a different tone than we're used to in our *Star Trek* leaders. But it's not a space ship he's on. It's not a pretty place. Of course, I love Colm (Meaney) - he's only one of the best actors in the country! I am envious of his film career. I've worked with both Nana and Terry and I think they are wonderful, too. Just a great cast to work with."

"There is a certain finality when you finish a movie-of-the-week or a television series or a play or whatever. It is really bittersweet. "

Frakes was also delighted with his guest appearance as William Riker's transporter accident created double in the *ST:DS9* episode *Defiant*, and looks forward to a possible

return to the series, at some point in the future. "I love the idea of Thomas Riker coming back on *Star Trek: Deep Space Nine*. I'm hoping that happens.

"I hope things work out for my good friend Michael Dorn over there now, too. I'm not too sure he's thrilled about having to put that Klingon head back on every day but I know he's thrilled to be working. A steady job in the acting business is too rare, so you take the opportunities you have and hope they'll turn out to be quality projects."

Does Frakes feel Gene Roddenberry would be happy with the way the *Star Trek* world is evolving?

"I'm not that sure much has changed since Gene left us. I think to Rick Berman's credit, the Prime Directive is in place. I think the quality of the shows has never been better - they are some of the best produced shows on television - you see every buck up there on screen.

"I'm not sure how important popularity was to Gene. If the shows are not doing as well as *ST:TNG*, it would probably remind him of the original *Star Trek*, which didn't do so well when it first came on. It certainly continues to peak people's interest, which is one of the things I know he wanted to do. He wanted to keep people hopeful about the future. I think *Star Trek*, today, consciously discourages racism in the most positive light of any show on television and takes it to the next step where it goes far beyond colour to shapes and how many arms you have!"

Although *ST:TNG* the television series has ended and Frakes is busy with other projects, thoughts of the next movie aren't far from his mind.

"I know that the Borg will be involved," Frakes says, confirming all past reports of the return of *Star Trek*'s most popular villains. "I also heard originally that we were going to go on location, but now I've heard that we are not.

"Of course, I would love to direct the next film... I've been hitting Rick Berman up for that job since I started! I guess the tradition is that you have to get killed in the second movie and come back to direct the third one! So I've volunteered to die in this movie if I get to direct the next one and come back in it! It's a long Starfleet tradition!

"I love the idea of Thomas Riker coming back on* Star Trek: Deep Space Nine. *I'm hoping that happens. "

"Hopefully, each of us should have a little more to do in this next one because they'll probably hire some big movie star as the villain and then have just us. I don't see Leonard Nimoy jumping on board for this and that would be the only logical step after the last one for any of the original crew."

Does he foresee himself doing these films as long as the original crew did?

"I would guess so. That seems to be the nature of the business. Since the *ST:TNG* show has gone off the air and people are quite vocal about how they miss it, I would imagine that the movies will do quite well. I sure hope so. People do miss *ST:TNG* being on television."

Before the new film gets underway, Frakes has other *Star Trek*-related projects waiting in the wings. First up is the new CD-ROM that revolves around the Klingons, which he directed.

"Yes, it's scheduled to come out in March (in the US). It's a great project called *Star Trek Klingon*. *Simon & Schuster* produced it. Keith Halpern and I put it together. It's written by Hilary Bader, who wrote a couple of episodes of our show. It is essentially a Klingon training film, and it's all first person - the actors all play to the camera. The main character, Pok, is you, the player. Your father is killed and then you have to avenge his death by going through the right ascension first and then tracking down his murderer all over the galaxy and flying on a Klingon Bird-of Prey. Gowron takes you under his wing as you serve on the ship. It's really a good piece. It's like one of the lost *Star Trek* episodes! This is live action and is *all* Klingon, so it is exciting."

Finally, what else is the actor/director working on in the near future?

"Well, I'm directing another *Star Trek: Voyager* episode soon and I have a movie-of-the-week I'm acting in called *Brothers Of The Frontier* with the Lawrence brothers. I am about to direct an episode of *Diagnosis Murder*, which is Dick Van Dyke's show, and I have many other things that are in the works. And, of course, the next *Star Trek* movie! So things are looking good!" ■

Opposite top: ***Riker may have had limited exposure in* STG *but the scenes he did appear in were pretty dynamic***

Opposite bottom: ***Riker finally commands the* U.S.S. Enterprise, *albeit the NCC-1701-E, in the series finale* All Good Things

Above: ***Frakes continues his* Star Trek *legacy directing an episode of* ST:VOY...

Below left: ***... and as Tom Riker here aboard Deep Space Nine***

STAR TREK

STAR TREK THE NEXT GENERATION

CONVERGENCE
PART ONE

When the *U.S.S. Enterprise* crew first encountered the enigmatic Gary Seven in the classic *Star Trek* episode *Assignment Earth*, they discovered little about him other than that he was a time traveller with a shape-shifting cat, working for some un-named group seeking to maintain the stability of the time stream. The episode was to have launched a new series featuring Gary Seven on Earth, but it never materialised. However, Gary Seven has returned to the pages of *Star Trek* fiction - particularly *Star Trek* comic strips - a number of times, working for a group of beings called AEGIS (who seek to preserve The Way Things Are). But what happens when an alien race seeks to change things The Way They Are Not? And how can the crews of both the *U.S.S. Enterprise NCC-1701* and the *U.S.S. Enterprise NCC-1701-D* hope to stop them when they are not even sure that changes to the time stream are happening? ■

Readers may also enjoy Revisitations, *the new graphic novel from* Titan Books, *which features an earlier* Star Trek *comic adventure in which Gary Seven plays a large part. See page 56 for this month's book competition in which we are giving away copies of the graphic novel.*

MICHAEL JAN FRIEDMAN
Writer

SAM de la ROSA
Inker

RICK TAYLOR
Colourist

KEN SAVE
Penciller

CHRISTOPHER ELIOPOULOS
Letterer

MARGARET CLARK
Editor

CAPTAIN'S LOG
STARDATE 8812.1
THE ENTERPRISE IS EN ROUTE TO STARBASE 40 FOR RENDEZVOUS WITH
STARSHIPS ENDEAVOR AND COPERNICUS.

THESE IMAGES WERE RECORDED FOUR MONTHS AGO BY A FEDERATION OBSERVATION SATELLITE ADJACENT TO THE ROMULAN NEUTRAL ZONE.
WE'VE SEEN SHIPS CLOAKING BEFORE. WHAT MAKES THIS ONE ANY DIFFERENT?

DR. McCOY, IF YOU HAD REVIEWED THE MATERIAL COMPILED FOR THIS BRIEFING --
I'M A DOCTOR, NOT A TECHNICAL ADVISOR.
-- YOU WOULD BE AWARE THAT THIS VESSEL, OBSERVED DURING AN OBVIOUS FLIGHT-TEST PROTOCOL--
-- WAS EQUIPPED WITH A CLOAKING DEVICE THAT REDUCED THE LEVEL OF DISCERNIBLE ENERGY EMISSIONS BY A REMARKABLE 13.835 PERCENT.
A DIFFERENTIAL POTENTIALLY SUFFICIENT TO RENDER ROMULAN WARSHIPS ESSENTIALLY UNDETECTABLE TO US.
BUT SHOULD IT PROVE PRACTICABLE, IT WOULD OFFER THE ROMULANS A STRATEGIC ADVANTAGE THEY MIGHT FIND... IRRESISTIBLE.
IT DOESN'T TAKE A GENIUS TO GRASP THE IMPORTANCE OF THIS DEVELOPMENT--
STARFLEET BELIEVES THIS IMPROVED STEALTH SYSTEM IS STILL UNDERGOING TESTS, AND HAS YET TO BE DE-CLARED OPERATIONAL.
--DOES IT, BONES?

SO WHAT'RE WE DOING ABOUT THIS?
MISTER CHEKOV--?
FORTUNATELY, THE PERFECT CLOAKING DEVICE HAS YET TO BE INWENTED.
STARFLEET SCIENTISTS HAVE DEWELOPED SEVERAL THEORETICAL COUNTER-MEASURES.
ENTERPRISE, COPERNICUS AND ENDEAVOR WILL ENGAGE IN SIMULATED MANEUVERS TO TEST THESE THEORIES UNDER REAL-LIFE CONDITIONS.
LIEUTENANT SAAVIK-- WE'VE JUST BEEN HIT BY A NARROW-FOCUS ENERGY BEAM!
POINT OF ORIGIN?
OUTSIDE OF SENSOR RANGE!
HMM. GO TO RED ALERT. CALL THE CAPTAIN AND SENIOR OFFICERS TO THE BRIDGE.
SCIENCE OFFICER-- GIVE ME A FULL-SPECTRUM ANALYSIS OF THE ENERGY BEAM.
DEFLECTOR SHIELD SYSTEM OVERLOAD IN FIVE MINUTES.
ALERT
CONDITION RED

"CAPTAIN--"
"DROP OUR SHIELDS -- LET IT THROUGH."
ENTERPRISE
I THOUGHT THAT ENERGY PROFILE LOOKED FAMILIAR.
YOUR DEDUCTION APPEARS TO BE CORRECT, LIEUTENANT.
IT'S GARY SEVEN, ALL RIGHT.
JUST ONCE, I WISH HE'D CALL AHEAD -- BEFORE HE OVERLOADS OUR SHIELDS.
FORGIVE MY LACK OF MANNERS, CAPTAIN KIRK, BUT THIS VISIT REQUIRED URGENCY AND SECRECY.
CAPTAIN, THERE'S NO TIME FOR CHIT-CHAT.
ALL RIGHT, THEN. WHAT'S SO--

MR. SPOCK IS IN GRAVE DANGER.
DANGER? FROM WHAT?
IN MY TRAVELS, I'VE TURNED UP EVIDENCE OF A PLOT TO--
CAPTAIN--WE ARE THE TARGET OF ANOTHER ENERGY TRANSMISSION--DIFFERENT FROM GARY SEVEN'S.
IT IS ALREADY PENETRATING OUR SHIELDS.
DAMN! INCREASE SHIELD POWER! TRY TO KEEP IT OUT!
KEEP WHAT OUT?
SHIELDS AT MAXIMUM--NO EFFECT.

ZZNNT

STAR TREK
CONVERGENCE
UNNGH--!
SECURITY--
TO THE BRIDGE--
ON THE DOUBLE!
ZZZAK!
SLAMM!
SPOCK--
STAY
BACK!
ZNNNT
HOWARD WEINSTEIN &
MICHAEL JAN FRIEDMAN
PLOT
HOWARD WEINSTEIN - SCRIPT
KEN SAVE - PENCILLER
SAM de la ROSA - INKER
CHRIS ELIOPOULOS - LETTERER
RICK TAYLOR - COLORIST
MARGARET CLARK - EDITOR
STAR TREK:
STAR TREK: THE NEXT GENERATION
CREATED BY GENE RODDENBERRY

ZZZNNT
ZZZNNT
SPOCK--!
ZZZNNT

THEY ARE GONE.
MY GOD...
BONES...
HE'S--
--DEAD, CAPTAIN.
SAAVIK-- WHAT HAPPENED HERE?!
SENSORS APPEAR TO HAVE OPERATED NORMALLY THROUGHOUT THE INCIDENT. I AM CORRELATING ALL DATA NOW, SIR.
I WANT A REPORT AS SOON AS POSSIBLE.

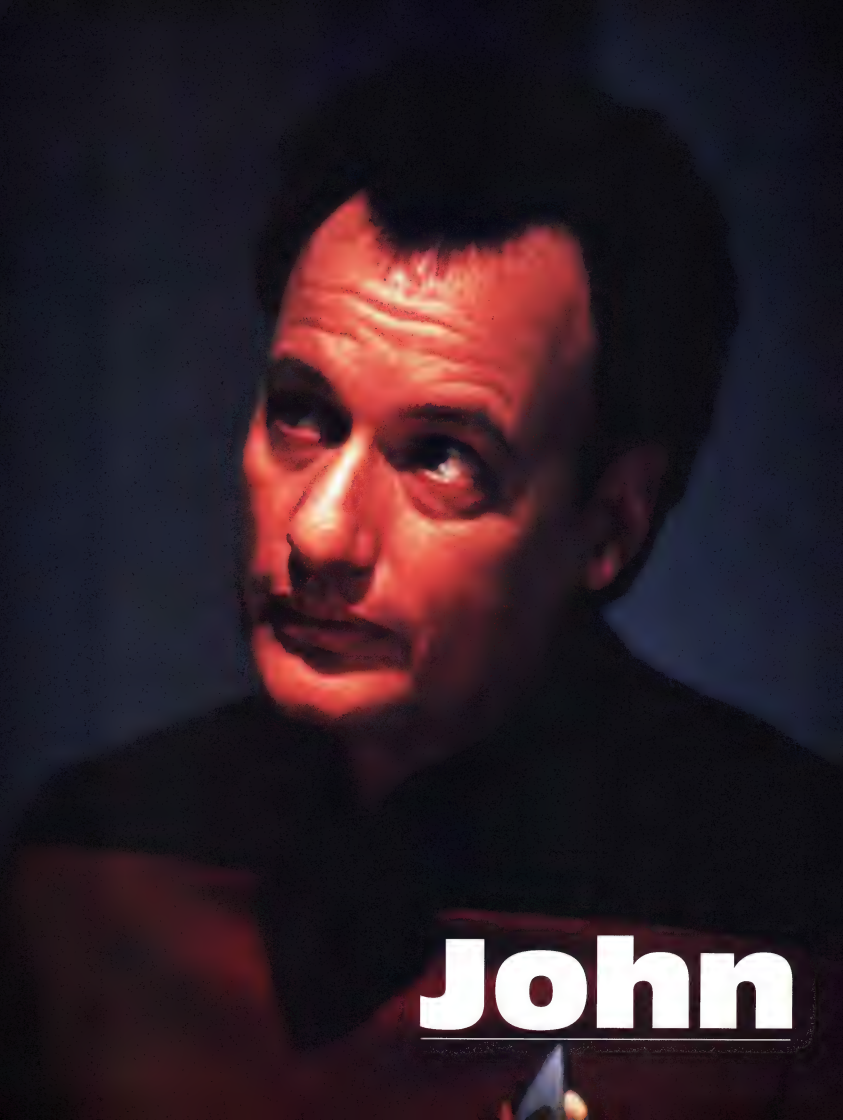
CAPTAIN'S LOG
CAPTAIN JAMES T. KIRK
RECORDING.
STARDATE 8812.5
SUPPLEMENTAL.
WE'VE INFORMED STARBASE 40 THAT OUR ARRIVAL WILL BE DELAYED WHILE WE INVESTIGATE THE ATTACK ON THE ENTERPRISE, THE MURDER OF GARY SEVEN...
...AND SPOCK'S DISAPPEARANCE.
WHAT'VE YOU GOT, BONES?
A DEAD MAN.
WHAT'D GARY SEVEN TELL US LAST TIME? THAT THESE AEGIS CHARACTERS HE WORKS FOR COULD EXTEND HIS LIFE SPAN TO A THOUSAND YEARS?
WELL... HE GAME UP ABOUT SEVEN CENTURIES SHORT. CAUSE OF DEATH -- FOR WHAT IT'S WORTH? MASSIVE CELLULAR DISRUPTION.
TOO WEEE OOO
SCOTT T' CAPTAIN KIRK.
KIRK HERE.
SAAVIK AND I'VE GOT A REPORT FOR YA, SIR.
I'LL MEET YOU IN ENGINEERING. KIRK OUT.

TRIOLIC WAVES? WHAT THE DEVIL ARE TRIOLIC WAVES?
THEY ARE THE RESIDUAL EMISSIONS OF ENERGETIC PARTICLES USED AS A SOURCE OF POWER BY A SMALL NUMBER OF SENTIENT SPECIES.
WHY ONLY A SMALL NUMBER?
F'R MOST LIFE FORMS, EXTENDED EXPOSURE TO TRIOLIC PARTICLES AND WAVES IS DANGEROUS AT BEST-- AND POTENTIALLY FATAL. SO THE TECHNOLOGY'S ALMOST UNKNOWN.
TO US.
AYE. I'VE NEVER ACTUALLY SEEN IT USED, M'SELF.
AND YOU'RE SAYING THIS INTRUDER USED TRIOLIC-BASED ENERGY?
F'R HIS TRANSPORTER BEAM AND HIS WEAPON. NO DOUBT OF IT, CAPTAIN.
THIS MAKES IT LIKELY THAT THE INTRUDER IS NOT FROM A SPECIES WE HAVE ENCOUNTERED BEFORE.
GREAT. COULD HE HAVE BEEN A MEMBER OF GARY SEVEN'S ABOIS GROUP?

WE CANNOT BE CERTAIN, SIR. BUT WE DO NOT THINK IT IS LIKELY.
WHY NOT?
BECAUSE OUR SENSORS REVEAL THAT THE ENERGY SIGNATURE OF GARY SEVEN'S TRANSPORT BEAM BEARS NO RESEMBLANCE TO THAT OF THE INTRUDER.
THEY CAME FROM TOTALLY DIFFERENT DIRECTIONS.
DID THE INTRUDER COME THROUGH TIME AS WELL AS SPACE?
SENSORS INDICATED SOME TEMPORAL DISTORTION. PENDING FURTHER ANALYSIS, OUR CONCLUSIONS MUST REMAIN UNCERTAIN.
WELL, ONE THING IS CERTAIN.
WHATEVER GARY SEVEN KNEW--HOWEVER HE KNEW IT--HE WAS RIGHT. SPOCK WAS IN DANGER, AND SOMEBODY DIDN'T WANT HIM TO TELL US.
AYE. BUT WHO?
AND WAS SPOCK KILLED--? OR KIDNAPPED?

"SPOCK IS ALIVE, JIM. I KNOW IT!"
BONES?!
WHAT'RE YOU DOING IN SPOCK'S CABIN?
WHAT DOES IT LOOK LIKE? I'M PRAYING.
WHAT THE HELL... IT'S WORTH A TRY.
I SUPPOSE.
WHAT MAKES YOU SO SURE HE'S ALIVE?
I DON'T KNOW... IT SOUNDS IDIOTIC TO ME, TOO.
MAYBE IT'S WHAT HE AND I WENT THROUGH TOGETHER AT GENESIS. I JUST KNOW.
WOULD YOU KNOW IF HE WASN'T?
I THINK SO.
I HOPE YOU'RE RIGHT.

Continued next issue!


John

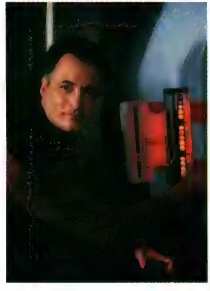
"I felt the character was mad, bad and dangerous to know."

Q KNOWS

Joe Nazzaro talks to *Star Trek: The Next Generation*'s most dangerous superbeing...

Not long after John de Lancie appeared in *Encounter at Farpoint*, the two-hour opening episode to *Star Trek: The Next Generation*, series creator Gene Roddenberry told the actor who plays the enigmatic entity Q: 'You have no idea what you've gotten yourself into.' Those words turned out to be prescient indeed. Over the course of the series, de Lancie returned seven more times, made an appearance in *Star Trek: Deep Space Nine*, and will soon be appearing on *Star Trek: Voyager*, making him one of the *Star Trek* Universe's most enduring guest stars.

"That's exactly what he said," recalls de Lancie of that conversation with the late Roddenberry. "I say those words with a sense of pride, and a bit of glee, in the same way he said them to me, but of course I had no idea at the time. I was not a *Star Trek* fan, and everybody knows that. It was never my cup of tea when it comes to SF; I've always enjoyed a darker, much more bleak kind of SF. I'm not a great one for cautionary tales and things like that, but the irony is that as a kid, I always wanted to be involved in SF, and it took me a couple of years to realise I am. It's just so different from what I had anticipated."



One of the most intriguing aspects of Q is his ambiguity. Is he malevolent? Is he well-intentioned? Are his motives beyond Human understanding? Writer Peter David, who's penned two *ST:TNG* novels featuring the character, likens Q to a small boy who, after dissecting a frog, isn't necessarily interested in putting it back together again.

"That's certainly an acceptable way of looking at that character," de Lancie reflects. "My idea was maybe a little more directed than that. I don't like the idea of the kid. I don't think there's anything kid-like about this character. Although one might interpret it that way, that's not what I'm playing.

"To me, he's much closer to what I've said before, that I felt the character was mad, bad and dangerous to know. 'Mad' being more in the idea of the kid maybe; I don't mean crazy, but very naughty, and the kid part may also have something to do with the fact that one of the elements about the character that I think is enjoyable is that I don't feel constrained by any sort of moral choices, so I just do what I feel like I'm doing, and it tends to have that look about it."

As de Lancie explains, he generally avoids formulating any long-term decisions about his character; instead he simply waits for the next script. "If I make any kind of decisions that I'm going to play Q in a certain way before seeing that next script, I'm really going to run up against some problems, so I don't do that.

"I think the audience appreciates that actors are immediate, and so I try to deal with what the immediate problems are. I have so much audience support with this character; they ascribe far more to me and this character than is there, so all I have to do is be aware of that and present it, and every once in a while a wink and a nod in that direction does as much as an entire page of dialogue might do. I can skew things in such a way as to accomplish that. I can certainly turn a love line into a hate line very easily, and vice versa, contrary to what the script might mean, but I still have to go with what the script says.

Opposite: *Eyes heaven-ward – the omnipotent Q*
Left: *Q takes the hands on approach aboard the Deep Space Nine space station*

de Lancie

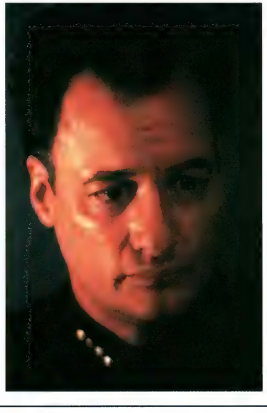
Above: *A Napoleonic looking Q bestows his godlike powers upon Riker in* **Hide and Q**
Above right: *Q throws himself into the role of the Sheriff of Nottingham and matchmaker in* **Qpid**
Below left: *Q forces Picard to live out an alternate version of his life in* **Tapestry**
Below centre: *A man of reflection...*
Below right: *...and a man of synthetic flesh, as Q emulates Data in* **Hide and Q**

Nonetheless, the actor notes that the Q stories that appeal to him have more of an edge to them. "The shows that have made the least impression on me are the ones where I'm in love with somebody; any of those shows. The shows that work the best for me are the shows that have to do with the greatest philosophical issues, and also the ones where you're not quite sure what the hell is going to happen. I like the ruthlessness of the character, and his unpredictability."

"I was not a* Star Trek *fan, and everybody knows that. It was never my cup of tea when it comes to SF; I've always enjoyed a darker, much more bleak kind of SF."

Case in point: Q's 'It's not safe out there' speech to Picard after the *U.S.S. Enterprise NCC-1701-D* encounters the Borg for the first time in *Q Who*. "That's when this character works the best, and frankly it's when I think me and *Star Trek* work the best. Whether or not I'm in love with Vash (Jennifer Hetrick) – who cares? I don't, and when it's hard to find reasons to care, it's hard to play. It's easier when it's talking about taking risks, as in *Tapestry*, or arrogance as in the one we just mentioned, or the last one, where, interestingly enough, seven years after the day, here I am presenting the pop psychology of the Nineties, and telling Picard to loosen up. Those were the ones that to me stood out."

De Lancie acknowledges that doing a comedic episode from time to time is okay, citing *Deja Q*, in which the character is stripped of his godlike powers, as one of the better examples. "It was after that one that I said, 'The next show, if I do one for you, must be as vicious as possible,' and they gave me the Sheriff of Nottingham (*Q-Pid*). That's the only



> ***" I like the ruthlessness of the character, and his unpredictability."***

one where I went out of my way to change the intent. In the scenes with the sheriff, I played him much harder than was intended.

"The episode that says it all for me in terms of what I wanted to do from an actor's point of view, and the importance and the weight of the character from a show point of view, was the last scene of [*All Good Things*]. In that, you get a real sense that this character has been a major player. It was a complicated scene, and I fought for it, because that scene was going to be cut down to the point that the colours were going to disappear. There's a point where a scene stalls out if you cut it too much, but they didn't, and there were a lot of elements in that scene that were important: 'I'll see you again if you're lucky.' There were lots of elements that really answered some fundamental questions about the character and his value to the show."

Fans have often remarked about the chemistry between de Lancie and *ST:TNG* star Patrick Stewart, pointing out that scenes between Q and Picard have always had an added electricity to them. Were the actors as much on the same wavelength as it appeared on screen? "That's not necessarily an accurate impression every time, but it's certainly the impression you're supposed to have. The last scene of the last episode of the show that we shot, and it was out of sequence, was the primordial earth scene. If truth be told, Patrick was involved in the emotionality or the significance that this was the last episode of this seven year show they had done, and since we were up on a 20 foot platform, with a guy who was holding a bucket of goo beneath me, I was much more involved in whether I could drip the goo on the top of his head during the scene without him laughing. For me, it was perfect, because it was the kind of naughtiness the character would have.

"I can't say that I was all choked up about the fact that it was the last scene, at one o'clock in the morning. For me, I saw the opportunity of being a little naughty, and it worked, because when I turn to Patrick and say, '...in this goo,' and I have that little flash in my eye, it had much more to do with the guy whose face was dripping with goo and couldn't say anything because he was standing on a 20 foot ladder, than it had to do with Patrick!"

To date, de Lancie's last *Star Trek* appearance was in the *ST:TNG* episode *All Good Things*, where Q finishes the trial against Humanity started seven years ago. Although his character looked ostensibly the same as he did in *Encounter At Farpoint*, de Lancie says he certainly wasn't playing Q the same way. "There's a lot of history there, and you can recapture it by having the same costumes and doing the same camera moves. The history that has taken place in that period of time is different, at least I like to think it is. Maybe it isn't, maybe I'm kidding myself that someone would see both of those shows back to back and say, 'Oh my God, they were shot in the same day!'"

Of course, the inevitable question in a discussion about Q is has de Lancie read either of the *ST:TNG* novels featuring his character? In particular, what does he think of *Q-Squared*, which addresses the long-theorised link between Q and Squire Trelane, classic *Star Trek*'s Squire of Gothos?

"I know that the audience got a great deal of pleasure from the 'Q Meets Lwaxana Troi' story (*Q In Law*), but I'm not enough of an aficionado of the show to appreciate that. There is a part I thought was really quite clever, and it came as a surprise to me – I had to sit down and do one of these *Simon & Schuster* readings (for the *Q-Squared* audio book), and I was reading it cold. Suddenly I said, 'Oh my God!' It was the scene where I get rid of Trelane, because he's been too naughty, and Trelane says, 'Why hast thou forsaken me?' I like that type of material, the mythology of religion interwoven with the mythology of this character. That's what I'm saying about this character working best when he's at the philosophical level, or just bigger than life rather than love stories, so that's when the print conceptualisation of this character and his relationship with other characters was, I felt, kind of neat.

"When I first did the show, people kept on saying to me, 'My God, you must have seen Trelane!' and I had no idea what they were talking about. I said no, and one day somebody sent me *The Squire of Gothos*. I sat down and watched it, and I can't tell you how tickled I was to see such a good actor, 20 years earlier, create a character whose rhythms and sensibilities were so in synch with a charac-

Above: *One man, one hell of a wardrobe – Q becomes a fashion victim in* **Encounter at Farpoint**
Left: *Behind every great man is... Vash?*

Above left: *A powerless and very vulnerable Q in* Deja Q
Above centre: *A man of far to many words and a streak of sarcasm in...?*
Above right: *Stressing the point of Humanity's savagery, Q takes on the visage of some of mankind's gravest mistakes in* Encounter at Farpoint
Right: *And finally... the jury is out and the verdict is in –* All Good Things

"Nimoy and I are sketching out a project that I think will be of enormous interest to* Star Trek *fans."

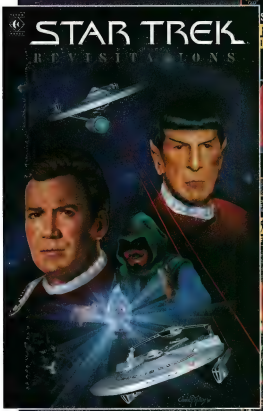
ter that I created 20 years later. It just goes to show that there's nothing new under the sun, and I have great admiration for Bill's (Campbell) expertise and skill. He really did a hell of a job at that. What was interesting was that with these same characteristics, I had created a character 20 years later that sparked the audience the same way as he had sparked their interest."

As for Q's return to the *Star Trek* universe, only time will tell just when the meddling entity will pop up in an episode of *Star Trek: Voyager*. "I'm actually going to Kate's house tonight to have dinner," says de Lancie, who's been friends with *ST:VOY* star Kate Mulgrew for many years. Pausing a moment to consider the metaphor, "I don't know, it's like being asked whether I'm going to be invited to somebody's dinner party. In this case, it's Kate's dinner party, so she's asked me to come. When it's (Executive Producer) Rick Berman's dinner party, I don't really ask him whether I'm invited to it, just like I don't think anybody else would.

"I'm just getting ready to go to Aspen where I'm going to be doing the narration for Beethoven's Fidelio, a concert version of that opera. Then (Leonard) Nimoy and I are sketching out a project that I think will be of enormous interest to *Star Trek* fans, or more generically to SF fans. I had to put it to one side while I was working on *Legend*, but it's a project that has to do with classic SF. When I get back, I'm going to devote myself completely to it."

While John de Lancie is reluctant to discuss the project just yet, one thing is certain: for the man who's spent the last seven years meddling with the fabric of space and time, creating a new universe is all in a day's work... ■

Read more about Gary Seven in the new colour graphic novel



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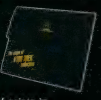

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Scene by Scene

STAR TREK®
THE ANIMATED SERIES
EPISODE GUIDE
by Stuart Clark

Regular cast:

William Shatner
Kirk

Leonard Nimoy
Spock

DeForest Kelley
McCoy

James Doohan
Scotty

George Takei
Sulu

Nichelle Nichols
Uhura

Majel Barrett
Christine Chapel

Following its cancellation in 1969, *Star Trek* entered syndication. This meant that it was sold to the various cable stations and overseas television companies, where it gained a steady following, growing in popularity in both the US and abroad. Eventually, the show was revived in the form of an animated series of half hour episodes, totalling 22 episodes. Notably, all of the original actors except Walter Koenig returned to voice their characters. Two non-Humans, M'Ress, a feline Humanoid, and the three-legged Arex, were added and, unfortunately, Chekov was left out of the cast.
Please note, episodes are listed in order of production.

EPISODE TITLE IN PRODUCTION ORDER	NO.	US FIRST SCREEN DATE	CIC VIDEO REF NO.	VOL NO.	SELECTED GUEST STARS
More Tribbles, More Troubles	1	6/10/73	VHR2535	1	N/A
The Infinite Vulcan	2	20/10/73	VHR2535	1	N/A
Yesteryear	3	15/9/73	VHR2535	1	N/A
Beyond the Farthest Star	4	22/12/73	VHR2535	1	N/A
The Survivor	5	13/10/73	VHR2536	2	N/A
The Lorelei Signal	6	29/9/73	VHR2536	2	N/A
One of Our Planets is Missing	7	22/9/73	VHR2536	2	N/A
Mudd's Passion	8	10/11/73	VHR2537	3	N/A
The Magicks of Megas-Tu	9	27/10/73	VHR2537	3	N/A
Time Trap	10	24/11/73	VHR2537	3	N/A
Slaver Weapon	11	15/12/73	VHR2538	4	N/A
Jihad	12	1/12/73	VHR2538	4	N/A
The Ambergris Element	13	13/1/74	VHR2538	4	N/A
Once Upon a Planet	14	3/11/73	VHR2539	5	N/A
The Terratin Incident	15	7/11/73	VHR2539	5	N/A
The Eye of the Beholder	16	15/1/74	VHR2539	5	N/A
BEM	17	14/9/74	VHR2540	6	N/A
Albatross	18	28/9/74	VHR2540	6	N/A
The Pirates of Orion	19	7/9/74	VHR2540	6	N/A
Practical Joker	20	21/9/74	VHR2557	7	N/A
How Sharper Than a Serpent's Tooth	21	5/10/74	VHR2557	7	N/A
The Counter-Clock Incident	22	12/10/74	VHR2557	7	N/A

SYNOPSIS	POINT OF INTEREST	WRITER
Once again the *U.S.S. Enterprise* is infested with tribbles as it transports grain to Sherman's planet	Instead of multiplying, the tribbles get bigger!	David Gerrold
A brilliant, Human scientist wants to clone Spock to create a race of Galactic peace-keepers	This was written by the actor who played Chekov, despite Chekov not actually featuring in the series	Walter Koenig
Spock must return to Vulcan's past and prevent his own death in a coming of age ritual		D. C. Fontana
The *U.S.S. Enterprise* encounters an evil alien entity which takes control of the Starship		Samuel A. Peeples
Kirk unwittingly rescues a dangerous Romulan spy, who commandeers the *U.S.S. Enterprise* and takes it into the Neutral Zone...		James Schmerer
Kirk, Spock and McCoy are captured by space-age sirens who really want them for slaves...		Margaret Armen
A planet-eating 'cloud' is heading towards a world inhabited by 83 million people...	The writer of this episode was one of the most prolific directors of the original series	Marc Daniels
Harry Mudd returns, selling a love potion! Nurse Chapel uses it on Mr Spock ...	Harry Mudd first appeared in the Original Series first season episode *Mudd's Women*	Stephen Kandel
The Starship and its crew are transported to a dimension where magic, not science, is used...		Larry Brody
Kirk must work with the Klingons in order to escape from a Bermuda Triangle in space...	This episode sees the return of Kor from the Original Series episode *Errand of Mercy*	Joyce Perry
Spock, Uhura and Sulu are captured by the Kzinti who want a special weapon found by the three Starfleet officers...	This is based on Larry Niven's short story, *The Soft Weapon*	Larry Niven
The officers of the *U.S.S. Enterprise* must act fast in order to avert a holy war from engulfing the Galaxy...		Stephen Kandel
Whilst exploring an unstable water world, Kirk and Spock are attacked and captured. They wake up as water-breathers...	This episode gave audiences their first view of an aquashuttle	Margaret Armen
The crew of the *U.S.S. Enterprise* are terrorised on a world which is supposed to be used for shore leave...	This planet first appeared in the Original Series first season episode *Shore Leave*	Len Jenson, Chuck Menville
While answering a distress signal, the *U.S.S. Enterprise* is hit by an energy bolt which causes everyone to start shrinking...		Paul Schneider
The crew of the *U.S.S. Enterprise* beam down to a planet and are placed in a zoo...		David P. Harmon
Kirk must place his Starship and crew in danger while he tries to free Commander Ari bn Bem...	This episode marks the beginning of the second season of the animated series	David Gerrold
Dr McCoy is arrested on the charge of causing a plague on Dramia II, many years ago...		Dario Finelli
When Spock is stricken by a fatal disease, the *U.S.S. Enterprise* races to get the cure, only to find it has been stolen...		Howard Weinstein
The *U.S.S. Enterprise* enters a cloud to escape the Romulans. The cloud is alive, however, and has a sense of humour...		Chuck Menville
Kirk and a landing party are taken captive by a powerful being known as Kulkukan. He expects them to worship him...		Russell Bates, David Wise
The first captain of the *U.S.S. Enterprise*, Robert April, boards the Starship. A bizarre incident causes everyone to grow younger...		John Culver

William

"They could (...) bring [Trelane] onto **Star Trek: Voyager**, *and with his genius he could probably shorten the trip, or have a debate with Q."*

TALES OF THE SQUIRE

An interview by Joe Nazzaro

For William Campbell, appearing in two episodes of classic *Star Trek* was originally no more than a small footnote in a film and television career that spanned more than four decades. The veteran actor had no idea that both characters he played in the series would continue to live on into the Nineties. Trelane, the immature but omnipotent entity who appeared in *The Squire of Gothos*, is still regarded as one of the most popular *Star Trek* guest stars, and featured heavily in Peter David's novel, *Q-Squared*.

Campbell's other character, the Klingon Captain Koloth from *The Trouble With Tribbles*, returned in *Blood Oath*, an episode of *Star Trek: Deep Space Nine* which brought back three classic Klingon characters from the Original Series, now looking dramatically different from their first appearance.

The actor's first foray into the *Star Trek* Universe came with a call from producer Gene Coon, who wanted Campbell to play Trelane, a character of virtually limitless power who nevertheless had a lot to learn about Human emotions. "When I first read the script, I was excited about it of course, because it's a *tour de force*," remembers Campbell.

"Of course there was a lot of description as to what he is, such as the scene at the end when we realise he's just a little boy. When I started reading the script, like anybody else, I was saying, 'What a nasty son of a bitch he is! What's the reasoning for this?' It was only when I remembered an incident from when I was a kid that it started to make sense. I received an Erector set for Christmas when I was six or seven, and I opened it up. It had a motor and all these little pieces that you put together. I started building a windmill, and when I finished I had to put this little transformer on it to make it work, but it didn't, and it drove me bananas! I cried and stomped and carried on, and finally broke it in a rage, and my father took it away from me and put it up in a closet, saying if I couldn't take care of my toys he was going to take them away from me.

"When I came to the end of that script, it came into my memory of what that situation was like, and I started to think about the character in those terms. In the last couple of lines, when Kirk is explaining to Spock what this person is, he says something about a bad little boy, which takes the onus off it. Gene Roddenberry and I talked about the Squire on a couple of occasions, and I felt that he really didn't want to hurt the crew; he just wanted them to work the way he wanted them to work. He was just trying to experience rage and love; he wanted to have these experiences, and of course Spock couldn't understand that."

One of Campbell's favourite moments was the climactic chase sequence between Kirk and Trelane, which the actor says was much more difficult to shoot than it looked on screen. "There are always problems when you have a set like that," he explains, "but the most difficult part was that in those days most of the sets were down on linoleum, with dirt on top. We were running through those sets and I did a horrendous header because I was wearing those leather-soled boots. I tried to stop and actually went up in the air and came down on my shoulder,

Opposite: *As Koloth, William Campbell has spanned the generations, from classic* **Star Trek** *to* **Star Trek: Deep Space Nine**

Left: *William Campbell's immortal Trelane*

Above: *Janice Rand finds herself subjected to the mad Squire's whims*
Above right: *Koloth wields the Klingon Bat'leh in his quest for vengeance in* **ST:DS9 Blood Oath**
Right: *Kirk backs down to no-man, or superman*
Below right: *Koloth in his first incarnation from* **The Trouble With Tribbles**

and my arm came out of the socket. Even today, I still have twinges of pain from it, but the nurse came down later to take a look at it, and we finished the sequence."

As a regular on the *Star Trek* convention circuit, Campbell has had no shortage of fans asking him about the return of Trelane. While the Squire recently made a splash in the pages of *Q-Squared*, where he faced off against his *ST:TNG* 'successor' Q, Campbell hopes the character will eventually return in a more tangible way.

"One of the things I've really found enjoyable is that I'm a great advocate of radio, and Peter David wrote a piece for John de Lancie and I (*Rebel without a Q*) which we've done at a number of conventions, where I play the Squire and he plays my son Q, and it always brings the house down.

"I just felt that the Squire would have been a hell of a good character if he had come back more than one time, but of course how would he have got past Mom and Pop? They could do that today and bring him onto *Star Trek: Voyager*, and with his genius he could probably shorten the trip, or have a debate with Q who's come in to aggravate the situation. I don't know if there was much difference between the attitude of Q and the attitude of the Squire, although I'm not sure they're exactly the same."

Unlike many *Star Trek* guests who didn't get to spend much time with the regular cast, Campbell says playing the Squire made him feel like part of the family, so to speak. "It certainly depends on the part you receive. For instance, it didn't make any difference in *The Squire of Gothos*, because Trelane was the star of that script, whereas when you have a character like Koloth you're just coming in for a brief moment."

Campbell's return to *Star Trek* was in a dramatically different role from the foppish Trelane, as the Klingon Captain Koloth in *The Trouble With Tribbles*. In the episode Koloth matches wits with Kirk over possession of Sherman's Planet, until a group of prolific fuzz-balls begin to make life miserable for all concerned.

"Gene Coon had said to me, 'There's only one bad thing about your performance as Trelane, and that's the fact that I will not be able to use you for at least a year, because everybody is going to associate you with Trelane.' It was almost a year to the month that he called me about playing Koloth. I can only say that for me, it was a personal thing. If Gene had called me and said, 'Bill, would you mind coming in, I've got one line I want you to do coming off a train,' I would have said yes in an instant.

"What was great about the Koloth character was that I was the only one who could possibly be a counterpart to Bill Shatner. John Colicos couldn't have been in the episode he did, as the first Klingon, and the same thing applied to Michael Ansara, but my character age-wise and personality-wise would have been the Klingon equivalent of Captain Kirk. That's the reason that Gene Coon asked me at one point how I would feel about doing 13 shows, and I said I'd love it. They were thinking about having a character who would be the main adversary, much in the same way as Ming the Merciless was to Flash Gordon.

"The thing is, I wasn't shocked that I received some

"I never in my life thought that the* Star Trek *fans were going to remember Koloth."

Left: *Trelane holds court in his mind-made home*
Below left: *The Klingon warrior, Koloth*

accolade for the Squire, but I never in my life thought that the *Star Trek* fans were going to remember Koloth. We were very lucky that it was such a big episode, and the fact that I was more physically the same as Bill Shatner. Mike Ansara had a certain gypsy look to him, and John Colicos actually used the name Genghis when describing his character and the kind of make-up. My character in *The Trouble With Tribbles* was just a guy with a widow's peak and a beard, so basically, we looked like they looked."

Although plans to bring back Koloth as a recurring villain were obviously wiped out by the show's untimely can-

"The most difficult part was that (...) the sets were down on linoleum, with dirt on top. We were running through those sets and I did a horrendous header... I tried to stop and actually went up in the air and came down on my shoulder, and my arm came out of the socket."

cellation, the character would return many years later, in a most unexpected manner. When the producers of *ST:DS9* came up with the idea for *Blood Oath*, in which Dax is reunited with three Klingon warriors who have sworn an oath of vengeance against an old enemy, the producers decided to use characters last seen in the Original Series. Campbell was asked to reprise the role of Koloth, joined by former Klingons John Colicos and Michael Ansara, and this time the trio were given a look more in keeping with the craggy-headed Klingons of today.

Did Campbell have any reservations about playing Koloth again, albeit in heavy make-up and costume? "I didn't hesitate for a second. Even though I don't have that same drive I once had, those many years ago. I'm not a fool; I realised it would be to my advantage, not from a financial standpoint, although that comes into the equation, but to do something current for the fans. It gave me a whole new bunch of stories to tell; Mike Ansara and I are very close friends, and I don't think a week goes by that I don't have a conversation with John Colicos. We've all been to a couple of *Blood Oath* conventions, so we got a lot of mileage out of it."

One of Campbell's most difficult but satisfying scenes in *Blood Oath* is Koloth's heart-stopping battle with Dax in one of *ST:DS9*'s holosuites. "First of all, both of us had hor-

Right: *Koloth joins forces with his* **Blood Oath** *comrades Jadzia Dax, Kang and Kor to defeat the alien who killed their sons*
Below: *Trelane was judging Humanity before Q was an atom in his father's eye*

rendously good look-alikes. Not for the close-ups or medium close-ups, all of which we did, but if you ever saw a total long shot where they were really swinging over each other's heads, those were our look-alikes. I was very anxious to see how that would turn out, and of course it looks great.

"Every time we finished another sequence in that episode, stunt men would call us over to rehearse, because we weren't swinging pieces of wood. These were made of metal, and if somebody had been hit by them, they could have been severely injured.

"Aside from the obvious discomforts of a three-hour make-up job every morning, Campbell remembers *Blood Oath* as a rewarding experience. "It was a morality play with good and evil being defined, and the fans didn't have to go through a lot of, 'What did they say?' Of course, a lot of them have speculated about how they could bring us together again - such as the fact that maybe we weren't completely dead because we have two hearts. So don't be surprised if somewhere down the line you see these three guys together again."

Looking back on his 40-year career, Campbell says there are a number of high points he'd like to be remembered for some day. *Star Trek* is an obvious one, but "there are two other areas which I guess are more personal. Number one, I'd obviously like to be known among my peer group as an asset and a good actor, and for some of the things I did, like the Caryl Shessman story in *Cell 2455S*, *Death Row* or *Man Without A Star* with Kirk Douglas, and I will be, because those films are constantly being shown. It's the same with the Elvis Presley picture *Love Me Tender*.

"Second but probably more important than anything else is I'd like to be known as a tremendous fund-raiser for the *Motion Picture and Television Fund*. It's a very important organisation, because we take care of our own, and I'm proud to have been its Director of public relations and fund-raising for 15 years."

Campbell is now working on *Fantasticon*, which will take place in Los Angeles in August of 1996. The convention, featuring dozens of SF personalities appearing throughout the weekend, is proof that the actor's connection to *Star Trek* is as strong as ever. "The fact that all of the stars are going to appear for the benefit of the *Motion Picture Film and Television Fund* indicates their love of the organisation," says Campbell, "and it's through *Star Trek* that I'm going to be able to do this." ■

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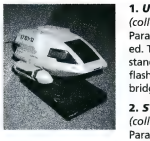

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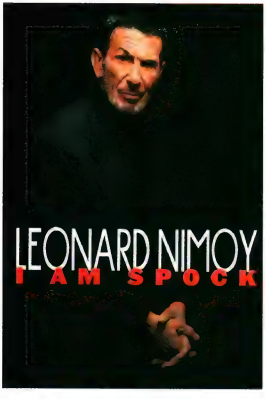

Above: *Spock the difference – the revised* ***I Am Spock*** *cover (see issue 9)*

Opposite right: *Computer-rendered designs for the* **U.S.S. Voyager** *craft as seen in* ***The Art of Star Trek***

Way back in the mists of time, when men were men, boys were boys and US television network bosses were kicking themselves for canning *Star Trek*, Leonard Nimoy wrote an autobiography entitled **I Am Not Spock**. Whilst for most of us that's a fairly obvious assumption, poor Mr Nimoy was occasionally encountering people who couldn't quite understand this. However, people saw it as him denigrating *Star Trek*. Television and film moguls in particular assumed he'd never set foot near a *U.S.S. Enterprise* bridge again. Nothing, says Nimoy in his latest saga, imaginatively entitled **I Am Spock**, could be further from the truth. This new tome is a record of his exploits as the pointy eared green blooded son of a... (insert favourite Dr McCoy saying here) over the last 30 years, tracking his life from his earliest stage productions through to *The Lieutenant* (where he met Gene Roddenberry), into *Star Trek*, the movies, his *Star Trek: The Next Generation* appearance and up to why he wasn't in *Star Trek Generations*.

And a cracking good read it is, too, with none of the spite, vitriol and bile usually vented on certain co-stars that less able (or politically adept) biographers have found so necessary. Here, it seems, is a book that chooses to focus on *Star Trek* the show and not *Star Trek* the egos. Here we see that although it wasn't roses all the way, there was still a lot of fun and japes to be had and as a lot of the photographs here show (nicely contained within the text, by the way, not glued into the middle like lots of other books), Mr Nimoy seemed to actually *enjoy* being involved with *Star Trek*.

Heresy, you cry! He can't have enjoyed it, he worked with dozens of people we've had described as the spawn of Beelzebub! Is Mr Nimoy telling the truth, or some watered down, beginner's guide version of history? Who cares? Personally, I found this book refreshing, enjoyable, terrifically well written and, when it ended, I felt rather disappointed. Surely a great epitaph for any book.

And talking of great books wrapped up in *Star Trek* lore, **Crossover**, by Michael Jan Friedman, is the latest in the series of *Star Trek* hardcovers that sets out to link the two distinct timelines. Here we have the three people known to still be alive in the time of *Star Trek: The Next Generation* (Spock, Scotty and McCoy) brought together alongside the crew of the *U.S.S. Enterprise NCC-1701-D*.

Unusually for Friedman, characterisation goes straight out of the window regarding Picard and his crew and the book focuses on the three classic *Star Trek* crew, which is a shame, particularly as McCoy is rather weirdly portrayed here as, frankly, a stupid old fool. He makes ironical comparisons at the end with his behaviour likened to that of those tedious commodores and admirals Jim Kirk was always proving wrong a century before. However, the joke falls flat because poor old McCoy just seems daft as a brush, totally inept and, to be honest, the sort of man Starfleet would have forced retirement upon rather than making him stay in service. Luckily, both Spock and Scotty are much more in keeping with their traditional selves, barring one or two unnecessary coincidences (the *U.S.S. Yorktown* just happening to have been refitted with the *U.S.S. Enterprise NCC-1701-D*'s bridge and Scotty finding a 23rd Century uniform that fits). As a result, **Crossover** is a very pleasant read, not least because of the excellent story. The plot expands on events that began with *Unification* – except here Spock's followers have grown and are trying to rally support on various Romulan frontier worlds. Perhaps naively, Spock has not counted upon the political wranglings of Romulan society and soon falls victim to lies, deception, treachery and a few dozen executions. By the end of the book the body count is unusually high but a certain degree of justice is served. The hallmark of *Star Trek: The Next Generation* is always the less-than-perfect resolution and here we are left with both plotlines and characters dangling, just aching for a sequel...

As the regular writer of *DC Comic* strips and author of countless previous *ST:TNG* novels, I was disappointed by Michael Jan Friedman's handling of the new *U.S.S. Enterprise NCC-1701-D* crew, but all of that is forgiven when the backbone of the book is a story as interesting, exciting and superbly paced as this one.

A shame that the same can't be said of Diane Carey's new novel, **Station Rage**, which sees a barely recognisable gang of *Star Trek: Deep Space Nine* regulars up against a rehash of *Space Seed/Star Trek II: The Wrath of Kahn*. Here, Captain Sisko (but no Worf) is up against an army of rejuvenated and reanimated Cardassian shock troops buried deep within the station. Apart from continuity burps (on one page *ST:DS9* is 21 years old while two pages later the station is referred to as being built 18 years ago) and some very bizarre characterisation (O'Brien calls Odo 'mate', Garak is just malicious and Bashir talks like he's from the Indian Raj of the 1890s), the story is rather old hat.

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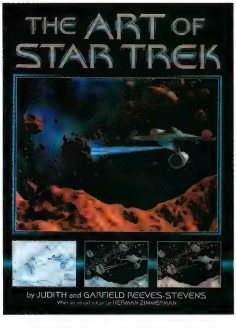
We have TEN copies of **Star Trek: Revisitations**, the new graphic novel from *Titan Books*, to give away. All you have to do to be a winner is answer the question below and send it on a postcard or the back of a sealed down envelope to the STAR TREK: REVISITATIONS Competition, *Star Trek Monthly*, *Titan Magazines*, 42-44 Dolben Street, London SE1 0UP. All entries must be received by Thursday 25 January. Multiple entries will be disqualified and the Editor's decision is final.

Name the *Star Trek: The Original Series* episode in which Gary Seven first appeared

If you do not wish to receive details of any special offers or new products please mark your entry 'No Information'

The book also lacks any worthwhile subplots, coming over as a linear adventure with occasional dips into Cardassia Prime and a few political wranglings by some rather fun, bored military-types. Overall, you will find yourself wishing that it would end after 48 minutes and not three hundred pages. There are attempts at humour which don't work (right at the beginning we have Kira walking into a door and spending the rest of the section 'dorking wif doh doze' and that gets trite and boring rather swiftly. Dax is handled best of all throughout - her calmness a good counterpoint to everyone else's general air of hysteria. Sisko also comes over rather well, especially when seen from other people's points of view. But even these nice moments cannot lift what is really a rather dull story out of its rather familiar origins.

The classic *Star Trek* graphic novel **Revisitations** (see this month's Read Out competition left) features the return of two popular guest stars in two separate stories – the redoubtable shyster Harcourt Fenton Mudd (first appearance - *Mudd's Women*) and the enigmatic time and space traveller Gary Seven (*Assignment: Earth*). Writer Howard Weinstein is clearly having tremendous fun bringing the two characters back throughout the two stories; with Mudd up to his usual tricks to make a fast profit this is perhaps the better segment of the collection, but the wry humour and obvious fondness for the subject matter Weinstein displays is much in evidence throughout. The novel also makes for useful background reading alongside the **Convergence** comic strip which starts this month in *Star Trek Monthly*.



Finally, expensive, glossy, worthwhile and colourful are four words that best describe **The Art of Star Trek**, a massive hardcover that looks at the show via hordes of previously unseen photographs, drawings, paintings and sketches. These come together to tell the story of the show from a sadly jumbled and non-chronological angle, but as a book that will sit on the coffee table and amuse visitors to Tupperware parties, it's quite wonderful. As with most reference books, it is best savoured in small chunks rather than one sitting, and although you're unlikely to refer to it more than a couple of times, it is very detailed and enthralling. I liked it simply because of its 'rawness' - *Star Trek* with the glitz, glamour and hype stripped away. This is *Star Trek* as it was envisioned by its creators and as a historical document and is invaluable. I don't consider it worth the price tag and would imagine it would have sold far better as a softcover at £15, but if you're wondering what to ask rich Aunt Matilda to get you for Christmas, or you win the National Lottery yourself, here's what ought to be top of your list. Fabulous! ■

Gary Russell

LICENSED *STAR TREK* BOOKS AVAILABLE IN JANUARY 1996

This book schedule is as accurate as possible but may be subject to change.
PB = Paperback HB = Hardback GN = Graphic Novel

SIMON & SCHUSTER

Classic Star Trek
77: Twilight's End *by Jerry Oltion PB, £4.50 0 671 51873 X)*

Star Trek: The Next Generation
38: Dragon's Honour *by Kij Johnson/Greg Cox PB, £4.50 0 671 56107 0)*

TITAN BOOKS

Classic Star Trek
Star Trek: Revisitations *by Howard Weinstein GN, £12.99 ISBN 1-85286-684-5)*

The Most Toys

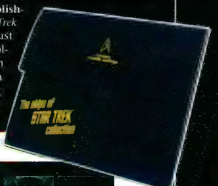
Highlights of this month's new Star Trek licensed product releases

Above: *Women feature heavily in the new line of figures from* ***Bandai***
Above right: *These mugs certainly Tumble-Not!*
Right: ***Scene by Scene Publishing****'s new prints and presentation pack*
Opposite top left: *The ideal party game for Trekkers!*
Opposite right & centre: *New key rings distributed by* ***Downpace***
Opposite bottom: *The new Collector's Edition set of Micro-Machines from* ***Toy Options***

The New Year is about to begin and already **Bandai** are launching another brand new line of figures. The first of the eagerly awaited *Star Trek: Voyager* Action Figures will be released in January. The range, all of which are highly detailed and have a variety of accessories, will consist of all the major characters except for Tom Paris and Kes, who will be released later. Probably the rarest and most sought after figures will be Neelix and the half-Klingon, half-Human female B'Elanna Torres. Normally, female figures are produced in fewer numbers than their male counterparts; it will be interesting to see if this is true for the Kathryn Janeway figure for, as we all know, Janeway is the Captain of the *U.S.S. Voyager* and is therefore probably the most popular and desirable figure.

A series of **Bandai** figures that was unfortunately delayed has also now been released and there's a curious mix of characters in it. It includes the rogue archaeologist and former girlfriend of Captain Picard – Vash, the enigmatic alien known only as the Traveler, Deanna Troi as the Durango Kid (from the episode *A Fistful Of Datas*) and *Star Trek: Deep Space Nine*'s Lieutenant Dax in her Klingon battle attire. Two other figures that have new action features are Commander La Forge, who has a spring action firing arm, and a Borg who has a power kick. These last two figures seem to represent a move towards more of a children's market, but I'm sure the real collectors will be after these variants too.

Scene by Scene Publishing are a new *Star Trek* licensee who have just brought out a superb collection of limited edition prints. There are seven prints in all, featuring high quality images of



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about the world's most popular board game, which has spawned countless pale imitations and many of its own add-on sets of questions – trivia that you never realised was so important until you find yourself totally engrossed in winning the game. The *Star Trek* edition, based on a video of 100 clips from the Original Series and the films, has been superbly compiled and the questions should tax even the most knowledgeable of Trekkers. Definitely one for New Year parties!

Finally, for those of you who are not aware of them, Tumble-Not are a unique range of high quality *Star Trek* mugs produced by **Promotions International.** Shaped like a space capsule and featuring official *Star Trek* insignia, the mugs are the UK's best selling *Star Trek* drinking mugs. They have a rubber mat base to give them a non-slip surface and are therefore virtually spill proof - making them ideal for computer operators or for use in cars and moving vehicles. The first range to be released by the company last year was the popular Insignia range, featuring a choice of Starfleet Command, UFP, Klingon and Romulan insignia. This was recently followed by the Spaceship range, and the company are planning two further ranges this year. These unique drinking vessels are available in many specialist retailers and from the usual mail order companies - happy hunting (and drinking)! ■

Paul Christopher

various Star Trek ships. The prints are individually numbered and come with a signed certificate of authenticity and in a special presentation portfolio. Unfortunately, these prints are currently only available through direct mail, but hopefully these will soon also be available through retail outlets.

Dowpace are expanding their range of *Star Trek* badges with the release of a variety of *Star Trek: Voyager* pins. The best of these depicts the *U.S.S. Voyager* flying through space, while another excellent release is the *Star Trek: Voyager* season one 1995 commemorative badge.

Now on sale in good high street shops is *Trivial Pursuit – The Star Trek Edition*, from **Tebstar.** You have to have been living on another planet not to have heard

STAR TREK MICRO-MACHINES – NEW SETS

STM readers anxious to keep track of *Toy Options'* new *Star Trek* boxed sets of Micro-Machines, which went on sale last month, may find the following information useful. Watch out also for the 16 piece special boxed sets. Special thanks to reader Dean Church for using his initiative and seeking out his own answers...

- Set X: *ST:DS9* – Bajoran Fighter; Klaestron Ship; Miradorn Ship
- Set XI: *Star Trek*: The Movies – Space Dock Shuttle; *HMS Bounty*; Klingon Bird-of-Prey; and the *U.S.S. Farragut*.
- Set XII: *ST:DS9* – *U.S.S. Defiant*; Jem'Hadar Ship; *U.S.S. Saratoga*
- Set XIII: *ST:VOY* – *U.S.S. Voyager*; Kazon Fighter; Maquis Ship
- Set XIV: *ST:VOY* – Kazon Fighter; Numeri Ship; Kazon Mother Ship

For further information on *Toy Options'* new releases write to *Toy Options Ltd.* (Customer Services), Lees Brook Mill, Lees Road, Lees, Oldham OL4 5JL. Tel. 0161 633 9808.

Star Trek Collectibles

Top: *In the United States, you can buy a set of* Teenage Mutant Hero Turtle Classic Star Trek *figures! Yes that's right, those pizza wielding turtles have gone trekking, led by Captain Leonardo Kirk. Hopefully* Ideal *will be making these figures available for the UK market next year*
Right: *(Clockwise from top left) Commander Riker as a Malcorian; Lieutenant Worf in Starfleet Rescue Outfit; Captain Scott as seen in the* ST:TNG *episode* Relics*; and Admiral James T. Kirk from* STG *(photos by Paul Christopher)*

Continuing his occasional series, Paul Christopher digs through his *Star Trek* collection and discovers some gems some collectors would kill for...

Bandai have been producing *Star Trek: The Next Generation* figures for the UK market for more than three years now. During this time they have produced over 90 figures and are now branching out into *Classic Star Trek*, *Star Trek: Deep Space Nine* and *Star Trek: Voyager*

The original 10 figures produced were of a very high quality and had a remarkable likeness to those of the actors who played the characters in the show. The figures were poseable and could be placed in numerous positions, possible because they had a 12 point articulation system. The fact that each figure was individually numbered on the sole of the foot meant that they had added appeal. The figures were a big hit when they came out and, like a lot of toys, were initially very hard to find. It wasn't long, however, before they were appearing on toy shop shelves all over the country.

During this early stage, figure production was high and large numbers were made, so it was a long time before a second range of figures were manufactured. Now production runs of *Star Trek* figures are a lot quicker – we've had three *Star Trek: The Next Generation* releases this year as well as a *Star Trek Generations* set. The only problem now is that because so many different sets are coming out so close together, the numbers being produced are a lot lower.

The first set of figures was comprised of the main command crew, with the exception of Dr Beverly Crusher and her son Wesley. It also contained three alien figures – Gowron the Klingon as well as a generic Ferengi and Romulan. This initial set had a number of altered figures. These changes are very minor and very hard to find, but that's what makes them so collectible. The first to mention is the Geordi La Forge with removable visor. From the front it's identical to the 'normal' Geordi pack but on the back it features a visorless photo, and yes, if you open the packet you can remove the visor.

Another odd figure is the Ferengi. He wears white boots that should have a yellow/brown and black pattern, but some have no black on them. Gowron has a similar fault – he should have a gold trim on his uniform, but just occasionally you can find one that is trimless.

As far as I know no similar errors have occurred in the second and third figure ranges (if you know of any then please write in and let us know). Generally, the alien figures such as the Benzite, the Esogg and Q are very collectible, as are the female figures. Main characters such as Captain Picard disguised as a Romulan are much sought after, as are any classic *Star Trek* figures like the *Star Trek Generations* Captain Kirk. New figures that will become sought after should include Yadek Bariel, the Tosk hunter, Rom and Nog, all from the new, hard to find *Star Trek: Deep Space Nine* set.

That's about all for now, but before I go I have a question. Does anyone have any ideas why the first **Bandai** Commander Riker figure had a ripped uniform? There seems to be no logical reason for it and it's puzzled me for some time!

Finally - don't forget that you can still get your entries in for our **Bandai** Figure competition which we ran Issue 9, if you haven't already done so... But you'd better hurry, as the closing date is 4 January 1996.

Figures provided by Robert Dockray and the author. Star Trek Monthly regrets that it is unable to price figures for you as there are too many variables in the calculation.

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__Vol 1:10 Twisted/The 37's (Jan '96)
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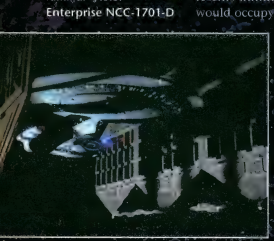
A Fistful of Data

Having made my second house move in three months I am now finally settling down to write this article in a room the size of a plug hole, and with a pot of coffee the consistency of treacle strained through six woolly socks, recently recovered from a collectomaniac washing machine, sat beside me. This month's A Fistful of Data is ambitiously dedicated to unravelling the mysteries of Warp Drive, a more complex task than I at first realised...

If you would like to contribute please write to: A Fistful of Data, *Star Trek Monthly*, *Titan Magazines*, 42-44 Dolben Street, London SE1 0UP. We regret that personal replies are impossible.

Above right: *The U.S.S. Excelsior*
Below: *The more familiar* U.S.S. Enterprise NCC-1701-D



Q How does Warp Drive work?
(Derek Box, Chatto, Border)

A The theory behind Warp Drive is based on a naturally occurring phenomenon whereby huge stellar objects, like black holes, are able to distort the space around them. In a similar way, (and this is putting it very simply) Warp Drive works by creating a bubble around a Starship using its Warp Nacelles. Inside this bubble, space is distorted so that the space in front of the Starship is shrunk while that behind it is extended. Because the space has shrunk, the Starship doesn't have to travel as far as it did previously so it can get to its destination faster. Therefore, although inside the bubble it is still travelling slower than light, outside it appears to be travelling faster than light. In this way the Starship is essentially cheating or bending Einstein's theory of relativity, but not breaking it.

Q Why can 24th Century vessels only reach just under Warp 10 while in a *Star Trek: The Original Series* episode the *U.S.S. Enterprise* reached around Warp 14?
(Phil Townsend, Chesterfield, Derbyshire)

A Your are referring to the episode *That Which Survives*, in which the alien Losira forces the *U.S.S. Enterprise* to fly at Warp 14.1. The reason why this was possible in *ST:TOS* is that Warp Speed worked on a different scale to that in *Star Trek: The Next Generation*. In the latter series, Gene Roddenberry introduced a new scale in which Warp 10 is the maximum theoretical speed. This has actually become known as Eugene's Limit. This means that, in this new scale, the Warp 14.1 of *ST:TOS* would actually be somewhere below Warp 10. Interestingly, Warp 10 is impossible to reach. It represents infinity, and a ship travelling at that speed would occupy all areas of space simultaneously.

Just to make life even more complicated though, in *All Good Things, Part II*, Riker sets the *U.S.S. Enterprise* off at Warp 14. I can only imagine that this is because either the original method of speed calculation has been reintroduced or a whole new scale has been invented as a result of new developments in Warp Drive.

Q Is Warp One the speed of light?
(Donald Austin, Howarth, Yorkshire)

A As you suggest Donald, Warp One is the speed of light. However, as Warp Speed increases the actual speed becomes exponentially greater, so that Warp Two is 10 times the speed of light, Warp Five is 214 times the speed of light and, as stated earlier, Warp 10 is infinite speed.

Q What is the link between the Transwarp Drive that the *U.S.S. Excelsior* sported in *Star Trek III: The Search for Spock* and the Transwarp Conduits as featured in *Descent, Parts I and II*?
(Simon Richardson, Grantham, Kent)

A According to Ronald D. Moore, who wrote *Descent*, the Transwarp Conduits bare no relation to *U.S.S. Excelsior's* special Warp capability. The former are artificially created subspace tunnels in which normal spatial restrictions do not apply. As a result, they allow craft to travel much faster than normal. In fact, they might be compared to a train tunnel in which the air has been removed so that the train can move extra fast. Obviously, this might have rather debilitating side-effects for the train passengers, but let's forget that for the present.

In contrast to the above, the *U.S.S. Excelsior's* Transwarp capability was never formally explained. A number of theories have been put forward though. One of these suggests that Transwarp Drive was developed from the *U.S.S. Enterprise NCC-1701's* experiences in the episode *The Tholian Web*. However, none of these theories have ever been confirmed, and since Transwarp Drive has never been seen again it is unlikely that it ever will be explained.

And that is Warp theory summed up in just 700 words. It should be as clear as smog-shrouded daylight now! ■

Compiled by Andrew Darling. Special thanks to Terry Jones, The Star Trek Encyclopaedia, and Mr Scott's Guide to the Enterprise

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Communications

We continue to read* all *your letters and take on board suggestions for articles, criticisms and positive comments, even if we can't print them! Please send your letters to* Star Trek Monthly, Titan Magazines, *42-44 Dolben Street, London SE1 0UP. Please note that we will only print your full address if you ask us to. Letters may be edited for publication, so the more to the point, the better...

As an added incentive to persuade you to air your views, we'll be giving an* ERTL Star Trek *model kit away to one of our correspondents each issue.

We're very sorry, but we cannot make personal replies to your letters. If your question is one many others are asking it will either be answered on these pages or in A Fistful of Data at some point. We will only respond to unsolicited contributions (articles only, no fiction please) if a stamped addressed envelope is included and this may take time. You have been warned...

Above right: *The latest* **Star Trek** *hit has nothing to do with television or film* – **Star Trek: The Exhibition**

Opposite above: *One man, many monsters – Michael Westmore helps shape the* **Star Trek** *Universe*

SCIENCE MUSEUM A BIG HIT

My wife and I went to the *Star Trek* Science Museum exhibition in London and were very impressed. It was a wonderful way to spend a morning going around looking at all the familiar costumes, props and miniatures. It was good to see that the museum took it seriously and provided an informative and interesting commentary on *Star Trek: The Original Series*, placing it in its historical context.

We were both surprised at the sizes and quality of some costumes, e.g. how petite Marina Sirtis must be based on her costume, the generosity of the cut of James Doohan's film uniform, the cheap (tacky?) and cheerful look of the different environmental suits used in *The Naked Time* and *The Tholian Web*.

The background videos on each series were informative, especially that for *Star Trek: Voyager* which, not surprisingly, had only a very small part in the exhibition. Would I be right in thinking that it was taken from the as-yet-unavailable special edition of the *ST:VOY* pilot?

My only criticism was the unevenness of some of the exhibit lighting, especially when trying to photograph some of them – although I am pleased with the shots I did get.

For any fan, it is a definite must-see and, by the length of the queues outside, many people of all ages want to see it. One wonders how many other television series would warrant similar treatment?

Andrew Carr, Dartford, Kent

I particularly like the news section in *Star Trek Monthly*, so when I read in Issue 4 that the *Star Trek* exhibition was coming to Mosney, outside Dublin, I was delighted and couldn't wait to see it.

There was only one problem – my fiancé used to get on at me for being a *Star Trek* fan and I had to persuade her to go with me, so I bribed her with an afternoon's shopping in Dublin!

We both thoroughly enjoyed the exhibition and it completely won my fiancé over so much that she wanted to start watching the series and films on video. So, thank you! My only suggestion for the magazine is to issue some binders to keep our favourite publication in pristine condition. I believe they would sell well.

Paul Verner, Antrim, Northern Ireland

Then again, you can't please all of the people all of the time...

I may only be 12 years old but, quite frankly, I thought the London *Star Trek* exhibition was rubbish...

Attending on Tuesday 24 October, I had imagined an entire floor of interactive simulations and games with transporters etc. – even a short talk about the show. Instead, there were a few rooms, one of which was the shop. The exhibition was packed with people and all it had were fake parts from the show, toy apparatus and background information (on every wall you could see), a few models and a whole load of costumes.

Most of the exhibition was *ST:TOS*, which I do not really enjoy being a *ST:TNG*, *ST:DS9* and *ST:VOY* fan. All we had was meaningless information like 'Spock is a Vulcan', made up with a few short films here and there. The highlight was the reconstruction of the original bridge – I wanted to sit in the captain's seat but it wasn't allowed.

Matt Irving

Bob Allen

Matt Irving

It took me two hours there and back to get to the exhibition, two hours to get into the museum, another 20 minutes to get into the exhibition, plus an £11 entry fee for a family of four, then another hour's queuing. When I finally got in the exhibition itself was totally packed out.

So, if you're in the mood to lose time and money I strongly suggest you go to the exhibition. If not, then beware...

Samir Desai, New Malden, Surrey

Sorry to hear you weren't happy with the exhibition, Samir, but from the letters we've received so far, and the feedback the organisers have had themselves, many people feel the show was more than worthwhile. It does seem, however, judging from the time you queued to see the exhibit, that someone, somewhere, badly underestimated just how many* Star Trek *fans there are out there...

TAUNTED?

I am very disturbed by the correspondence (*STM Issue 9*) about children being taunted for their *Star Trek* interest. Well done for bringing this out into the open.

I'm a teacher now, but as a child I was mentally bullied – in my case it was for a variety of reasons which were all really stupid. I know that taunting and bullying still goes on.

Personally, I hope to overcome the problem with the children I work with by being very open about my interest. Children don't get taunted the same way when other children see that adults have similar interests. Since I've openly declared my *Star Trek* interest a number of parents (mostly Mums as well as a few Dads) have also declared that they're fans too. It all helps!

It's not just *Star Trek* it works with – but I think it does work.

Thank you – for a magazine I'm really getting to appreciate more and more (I've been critical in the past).

Sue Dyke, Oswestry, Shropshire

Glad to have you aboard, Sue.

CAT LOVERS

As both cat lovers and Trekkers we would just like to point out that not only does Data's cat change sex, it could never, ever have been female! All ginger cats are male because the genes are somehow linked, so unless in the

24th Century they have messed around with the genes for some unknown reason, it's impossible...
Anwen Bullen and Elizabeth McNamara, New Southgate, London

One for A Fistful of Data, perhaps...

U.S.S. VOYAGER – STATE OF THE ART STARSHIP

In *STM Issue 9* you carried a letter from John Packham pointing out some apparent errors he has seen in *ST:VOY*. His first point, concerning the beaming of the Maquis crew to the *U.S.S. Voyage*, shows a remarkable lack of attention to detail. The *U.S.S. Voyager* is a far from standard Starfleet vessel and is equipped with state-of-the-art technology. We can assume then that Federation scientists have overcome many weaknesses in shield technology, particularly since WoIf 359.

As for the scene between the Doctor and Tom Paris in *Phaze*, what John has failed to recognise is the simple fact that the Doctor is *part* of sickbay, an extension of its technology, not a separate unit. It is therefore logical to assume that he can exercise control over every system in it. As the series has progressed the Doctor's abilities have been gradually expanded.

We should also be very careful about placing arbitrary limits on any ship function. To date, we've seen very little of the ship so making snap judgements is both foolish and premature.
Trevor Turner, Stamford, Lincolnshire

FILM LOCATION IDEA

I reckon *Paramount Pictures* could save a lot of money by making the next series of *ST:DS9* in England. They could film it in Manchester's Arndale Centre with local lowlife standing in as Cardassians. Mick from Brookside could play Captain Sisko, Robbie from Take That could play Quark and as for the glamorous, but sexually ambiguous Dax, Lily Savage would be a natural.

Do you think I should copyright the idea?
Graeme Bassett, Grimsby, Humberside

Graeme – I think we just have to send you an* ERTL *kit to keep you too busy to come up with such plotlines! Either that, or you should take up writing for* Space Precinct*...

THANK YOU!

Glad to see you've kept the magazine going strong – keep it up. This is just a quick 'thank you' for the recent Michael Westmore interview. I have always (well, since I can remember) wanted to become a special effects make-up designer and, being a huge fan of *Star Trek*, you can understand why Michael is a big hero of mine. At present I am doing a course in make-up and costume at Cannok Chase Technical College in the West Midlands and it is a big goal of mine to one day work for Michael.

I know how outrageous that may sound – but hey! Everyone's got to dream... I know if I'm ever going to live out my dream it will take a lot of hard work and time, but it would be worth it.

Is there any way I can let him know about his work?
Charlotte Pritchard, Kings Norton, Birmingham

Letters for production staff should be sent via the usual* Paramount Pictures *address listed on this page, Charlotte. Good luck with your career! ■

IN BRIEF...

Oops! The shot of Commander Riker and Geordi La Forge credited to *Parallels* in Issue 9 (Page 23) is actually the two *U.S.S. Enterprise NCC-1701-D* officers aboard the *U.S.S. Brittain* in *Night Terrors*. Apologies too for the transposed pictures of Tom Paris and a couple of others in the issue. I can only guess that Nanites took over the *Titan Magazines* offices during the last days of production and liked them better that way. ■

I AM SPOCK – COMPETITION WINNERS

The following lucky readers won hardback copies of Leonard Nimoy's autobiography *I Am Spock*, courtesy of *Century Books*: John Bewley, Liverpool; Amanda Bloxham, Dublin, Ireland; Mr D. Buchanan, Denny, Stirlingshire, Scotland; Tracy Burke, Mahon, Cork, Ireland; Peter Dight, Elson, Gosport; Keith Garlick, Linthwaite, Huddersfield; John McKay, Heywood, Lancashire; Warren Mitchell, Cookstown, Co. Tyrone; Susan Rogers, Strood, Kent; and Miss A. Wood, Houghton-le-Spring, Tyne and Wear. The answer to our question - In which episode did we first see the Vulcan nerve pinch used - was of course *The Enemy Within*. Well done to the winners – commiserations to the losers. Watch out for a competition for the *I Am Spock* audio in Issue 13! ■

CONTACTING *STAR TREK* ACTORS

Many of you have asked about the best way to contact your favourite actors. All letters to the cast of any of the four series should be addressed to the actor and the character which they play. Those to the classic *Star Trek* cast should be sent care of *Lincoln Enterprises*, PO Box 691370, Los Angeles, CA 90069, USA. Those to the cast of *ST:TNG*, *ST:DS9* and *Star Trek: Voyager* should be sent care of *Paramount Pictures Corp*, 5555 Melrose Ave, Hollywood, CA 90038/3197, USA.

FAN CLUBS AND CONVENTIONS

Under the terms of our agreements with *Paramount Pictures*, we are only able to publish details of licensed and non-profit making clubs and licensed conventions. *Star Trek Monthly* accepts no responsibility for the accuracy of the information listed below, which is printed in good faith. Any details of events were correct at time of going to press but we advise anyone interested in attending any activity to contact the organiser via the contact address. **Always enclose a stamped, self-addressed envelope with any enquiry – these people are running their clubs for love, not money! (For US clubs, enquire at the post office about International Reply Coupons).**

NATIONAL CLUBS

Star Trek: The Official Fan Club of the UK PO Box 355, Bushey, Watford WD2 2NA. Telephone (01923) 252900.

Star Trek Action Group 49 Nudger Green, Dobcross, Oldham OL3 5AW

LOCAL GROUPS

Correction: Ipswich Starfleet c/o Ruth Mays, 61 Chevalier Street, Ipswich. Tel. 01473 255628. Meets first Sunday of every month.

U.S.S. Excalibur – Bournemouth Anne Lindcup, Holtwood, Nr. Wimbourne, Dorset BH21 7DT. Monthly meetings.

U.S.S. Voyager – Blackpool meets at the Olde England pub, Bispham, Blackpool, every other Tuesday. Further information: 01253 595755

London Star Trek Group Kim Knight, 38 Rochford Avenue, Loughton, Essex IG10 2BS

Deep Space 8 (For fans of all series and movies) Stephen Liddell, 4 Fickets Close, Bushey Heath, Watford, Herts WD2 1NL (or Stewart Williams - 01442 255646)

ACTOR FAN CLUBS

These clubs offer information on the actors' *Star Trek* work and their many other activities. Some, but not all, are sanctioned by the actor in question; where this is the case, we have noted this.

Jonathan Frakes Appreciation Society For membership details, send an IRC to Anna C. Bowling, Cat Toy Publications, PO Box 632, Enfield CT 06083-0632 USA

NEXT ISSUE - SECRETS FROM THE STATION!

As *Star Trek: Deep Space Nine* season one draws to a close on BBC2, we talk exclusively with the actors who did much to shape and establish the show during its first year. **RENE AUBERJONOIS** (Odo) and **TERRY FARRELL** (Dax) offer their own colourful insights into the show which is often described as reflecting the darker aspects of the *Star Trek* Universe, revealing the problems and the surprises which those early episodes brought during production...

We'll also be bringing you an overview of that first season, exclusive interviews with some of the show's many regular guest stars and some exclusive behind-the-scenes information!

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